



SIPA

Bulletin

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QUARTERLY

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SIPEX '11

SIPEX '11 Philatelic Exhibition organized by South India Philatelists' Association will focus attention on stamp collecting as a hobby of great educational value.

SIPEX '11 will be organized at LITE Auditorium, behind CSI Bains School, 17 Balfour Road, Kilpauk, Chennai 600100 from 7th to 9th October 2011. This exhibition is being held with active support and co-operation of the Department of Posts, Tamilnadu Circle. The exhibition will display about 500 frames of interesting and attractive stamps and will feature entries in various classes like Competitive, Non-competitive, One Frame, Youth and School.

Hobbies like stamp collecting are the leisure time interests or avocations of individuals, without any differentiation relating to stamp collectors. The pursuit of stamp collecting as a hobby offers enjoyment, education, companionship with others of similar interest and relaxing diversion. Philately is a popular, educative and creative hobby of collection and study of postage stamps, postal covers, postmarks etc. There is no facet of human life that is not depicted on stamps and thus makes it universally popular among adults and children. There is no gainsaying the fact that this hobby of stamp collecting enhances one's knowledge about the history, geography, culture, heritage of the figures depicted in the stamp. Stamp collecting has grown into one of the world's most popular indoor hobbies. It is aptly called the King of Hobbies.

This exhibition is a source of great public attraction, where large number of children and people of all walks of life will visit and enjoy the work of philatelists. The primary objective of this Philatelic Exhibition is to inculcate the hobby of stamp collecting to school children and youth.

This grand exhibition would cost about Rs. 12,00,000/-. South India Philatelists' Association propose to bring out a Souvenir during the exhibition, containing highly informative articles on philately. The

event would give immense mileage of publicity to sponsors, donors, advertisers and will be given wide coverage by the print and electronic media.

It must be acknowledged that such efforts and activities will endure and succeed only with the patronage and continuing support of business, industry, government, media and interested members of the community. South India Philatelists' Association sincerely seeks involvement of all those interested in the outward reach of education and knowledge through stamp collecting as a hobby. Without the support of well-wishers like you, it is very difficult to carry forward the hobby to the next higher level.

MILLION DOLLAR STAMP

The world's most famous stamp, the elusive **Post Office Mauritius**, was sold for a record breaking £1,053,090 (Rs. 7.71 crore) at Spink in London. The stamp was one of the highlights of the Chartwell collection formed by businessman and philanthropist Sir Cyril Humphrey Cripps. Over the next 18 months, Spink will sell the Chartwell collection, comprising of some of the finest material ever seen in Great Britain. Currently held in just over 80 Stamp albums, The Chartwell Collection is estimated to fetch well in excess of £20,000,000 (Rs. 146.62 crore) before the last lot is sold in December 2012.



Monthly Second Sunday Meetings

With President
Mr. G. Balakrishna Das on the Chair,
19 members attended the meeting on
12.06.2011. Mr. Anil Reddy, Member,
SIPA spoke on "Recent Joint Issues
around the world"

STAMP NEWS

CHITRALEKHA

20.04.11

500

0.3mill

Chitrlekha is a Gujarati news – cum – features weekly. Shri Vaju Kotak himself a journalist and writer ignited by the passion for his mother tongue Gujarati founded this weekly during 1950. Overcoming all the initial hardships, the weekly has completed 60 years of its existence on 22 April 2010. The magazine occupies a place of eminence and trust in every Gujarati family in India and across the world, respected for its editorial content and credibility.



At a time when regional publications are facing competition from each other and from English publications, Chitrlekha has succeeded in retaining the place it carved out for itself in the past 60 years.

The magazine has given good account of itself in the field of regional journalism, serialized novel writing, regular humour column and so on.

Due to its pre - eminence, Chitrlekha plays a larger role in dissemination of news and information to the remotest and even to inaccessible parts of the country, there by serving a larger social cause. It also plays a pivotal role in empowering people in semi - urban and rural areas by helping to create employment opportunities in these areas.

Theme : Journalism, Publications, Gujarat.

UMRAO KUNWAR JI 'ARCHANA'

20.04.11

500

0.4.mill

Umrao Kunwar Ji Archana was born on 15.08.1922 to Shri Jagat Narain Tater and Smt Anupama Devi at Village Dadiya in Kisangarh, Rahasthan.

At the age of eleven and half, she was married to Sh. Champa Lal Geengad of Daurai (Ajmer). After two years of her marriage, here husband died leaving her destitute. Fortunately, she came in contact with Mahasati Shri Sardar Kunwar ji in Vikrami Samvat 1994 of Merta (Rajasthan) and become the disciple of Poojya Pravartak shri Hazarimal Ma.Sa.



She propogated Jainism and created spiritual awakening among the masses she was regarded as

Kashmir Pracharika, Adhyatma Yogini, Maha Yogeshwari, Malav Jyoti, Pravachan Shiromani, by Jain Organisation from time to time.

She authored widely acclaimed books; Amra Manjari, Archana ke Phool, Archana ke Pradeep, Gim our Atup, Archana our Alok. She also edited Jain Yoga Granth Chatusthaya, Panchamrit, Yog marg, Jeevan Sandhya, etc.

She established in Beawar Parshwanth Jain Chikitsalaya (Jain Hospital), Agam Prakasan, Shri Hazarimal Smirti ;prakasan, Book Bank, Sir Umaro Umed Upakaran Samiti, Arachan Kunj Atithi Graha and other welfare Institutes in Ujjain, Merta, Pali, Ajmer, Ahmedabad and Chennai respectively. She passed away on 22 April 2009 at the age of 87.

Theme : Women, Author, Personality, Jainism.

RABINDRANATH TAGORE

07.05.11

500,500

0.6 mill each

The fourteenth child of Maharshi Debendranath Tagore and Sarada Devi, Rabindranath Tagore was born on 7 May 1861 at Jorasanko, kolkata. His creative genius was nothing short of epic - poet, essayist, writer of fiction and drama, musician, performer, education and builder of institutions.



He wrote his first drama 'Prithvirajer Parajey' in 1873 but today no copy of this exists. The next year his poem 'Abhilasha' was published in 'Tattwaboddhini Patrika' and in 1875 he made his first public appearance to recite his patriotic poem 'Hindumela Upohar'. His writing of prose verse, drama and music was prolific. Through the years of marrying to Minalini Devi, birth of five children and the ups and downs of his personal life, he continued to write and involve himself in the social and political problems of India.

His first book, 'Sandhya Sangitp', was published in 1880 and in 1881 he wrote his first musical drama 'Valmiki Pratibha'. He started a Swadeshi store in Kolkata and a jute pressing factory in Kushtia to promote indigenous goods and employment for youth. He read a paper 'Kantharodh', reacting to the arrest of Bal Gangadhar Tilak in 1898.

Moving to Santiniketan with his family, Tagore revived Bankim Chandra Chattopadhyaya's monthly journal 'Bangadarshan'. The nucleus of Santiniketan was begun in 1901 but the foundation stone was laid in 1918.

'Gitanjali', his magnum opus, was first published in

Bengali (1910). Macmillan, London, published 'Gitanjali' along with 'The Gardener', 'Crescent Moon' and 'Chitra' and in 1913 Tagore became the first Asian recipient of the Noble Prize for Literature. Knighted in 1915, he also met Gandhi the same year at Santiniketan. He renounced his Kinghood in protest against the Jallianwala Bagh Massacre in 1930.

In 1940 Oxford University conferred a Doctorate on him. His last lecture was read out at his eightieth birthday. He breathed his last on 7th August 1941.

The design of the stamps depicts; Tagore's writing background shows Upasana ghar at Santiniketan; Tagore performing in his play 'Valmiki Pratibha' and a painting by him.

Theme : Nobel Laureate, Poet, Literature, Personality, Painter.

2ND AFRICA-INDIA FORUM SUMMIT - 2011

2500, 2500

India's historical relationship with Africa has been revitalized keeping in view functional co-operation in the 21st century.



In April 2008, India hosted the First Africa-India Forum Summit in Delhi. This summit built upon the foundations of the historical relationship that existed between India and Africa, and designed a new architecture for a structured engagement, interaction and co-operation between India and our African partners, in the 21st century. The summit celebrated our friendship and renewed our commitment to Africa. The historic documents, the Delhi Declaration and the India-Africa Framework for co-operation adopted at the end of the Summit now serve as the contours for our systematic engagement with Africa in the coming years.

In order to continue and enhance the systematic engagement with Africa in the coming years, the 2nd Africa-India Forum Summit is being organized in Addis-Ababa during 24-5 May 2011. This is for the first time that a meeting between India and its African partners at the level of Heads of State/Government is being organized in Africa.

Theme : Animals, Elephant, Flora and Fauna, Friendship.

POSTMARKS

Mr. S.P. CHATTERJEA, FRPSL

Unlike any other Souvenir of the Philatelic Exhibitions, the cover page of the Souvenir of 'Dakiana 78' depicts various postmarks used at different times during the last 135 years in the Post offices at Delhi. 'Dakiana 78' authorities thought it proper to display these cancellations on the cover to draw a special attention of the students of Philately about the importance of this subject in the philatelic world. Excepting pre-postage postmarks all the cancellations were from the collection of Mr. G. B. Pai.

Looking at the various types of cancellations, the newcomers into this field are apt to be confused with the various sizes and designs of these cancellations and their utility. But when one studies them thoroughly he can find a system and method and their utility. As 'Dakiana 78' is a regional philatelic exhibition for Delhi, old cancellations used in post offices in Delhi alone have been displayed on the cover. But it would be worthwhile to have a background of these cancellations at all India level.

These postmarks may be divided into Handstruck stamps used during the prepostage period and obliterations or cancellation stamps used on the postage stamps along with other Postmarks after the introduction of postage stamps in 1854.

Handstruck Stamps

Henry Bishop, Postmaster General in Great Britain, to avoid complaints on the delayed transmission of letters introduced in 1861 a small postmark showing the day and the month to be impressed on all letters immediately they are posted in the Post Office. These are the earliest postmarks ever known and they are popularly known as 'Bishop Marks' after the name of Henry Bishop.

When the Indian post was reformed by Warren Hastings in 1774 by allowing the public for the first time to avail of the post for sending their letters on payment of a fee, it was stipulated that all letters shall be stamped (impressed) with the day of the month on which they are posted. Thus Indian Bishop mark or First Hand Struck stamp was introduced in 1774. The payment of fees could have been given by the sender at the time of posting or by the addressee at the time of taking delivery. Thus it became necessary to have postmarks like 'Post Paid', 'Paid', 'Unpaid', 'Bearing', etc. The Post Offices were also asked to maintain a daily account of the number and weight of letters dispatched with the amount of postage. Thus the rectangular stamps like those displayed on the cover were used in the Post Offices to have these informations recorded easily in accounts.

Gradually various types of handstruck postmarks were introduced by the Post Offices mainly to Indicate the name of the office of posting, date, month, year, paid or unpaid, etc.

It is, however, interesting to note that although the covers containing the Indian Bishop marks are extremely

scarce, the existence of three such covers has been recorded. Of them the earliest one is the one sent from Calcutta to Dacca in 1875 with postmarks "CALCUTTA" 'Post Paid' in addition to the Bishop mark "2/Feb" in a circle, on which our P & T Deptt brought out a postage stamp at the time of INPEX 75.

Early cancellation stamp

With the introduction of postage stamp in 1854 it became imperative to have these postage stamps on letters defaced before they are transmitted to prevent re-use of such stamps. Thus cancellation stamps or obliterators were introduced to be used at all post offices. Several studies undertaken by the doyens of philately indicate that some systems were adopted in using the cancellation stamps. A brief discussion of a few of the types used in earlier days will clarify this.

In 1854 and 1855 the general type cancellation was used in all Post Offices existing at that time. This has been designated as type 1 in the form of a diamond with nine rows of dots.



TYPE 1

In 1854 there were four Postal Circles with headquarters in Calcutta, Madras, Bombay and Lahore and they consisted of provinces as shown below :-

- (1) Bengal and Lower Provinces, Assam, Lower Burma, Singapore, Penang.
- (2) Madras, parts of Hyderabad Deccan, Mysore, Travancore.
- (3) Bombay, Sind, parts of Hyderabad Deccan, parts of Central Provinces.
- (4) North Western Provinces, Punjab, Indore, parts of Central Provinces.

The number of Post Offices at that time was not much and each Post Office in the Circle had a distinct number assigned to it. This number, as will be seen later on, had been conveniently used on the cancellation stamps.

Diamond shape cancellations formed by 9 parallel bars, used in Bombay City from 30th August 1854 to June 1855 simultaneously along with Type 1.



TYPE 2

Type 3 is a very peculiar cancellation with parallel zigzag bars in diamond shape. This cancellation is very rare and was used for a brief period in Sind and a few other places before the other types were introduced.



TYPE 3

Type 4 is a diamond shaped cancellation composed of lines parallel

to one of the sides, the lines framing a number which corresponds to the particular Post Office in the circle. This cancellation was used in Bombay Circle during the period from 1855 to 1862 and in some places continued upto 1873 when standard cancellation was introduced for all offices in India. Type 4 has got several sub varieties.



TYPE 4

Type 5 is of diamond shape composed of lines parallel to the long diagonal the office number shown inside being placed at right angles to the longer diagonal. This was used in the Northern Circle representing UP, Punjab and North Western Frontier Provinces, during the period from the end of 1855 to about 1862. The number assigned to Delhi in 1859 was "64". Post mark in Type 5 with the serial number "64" was used in Delhi in 1859.



TYPE 5

Type 6 is a diamond shape cancellation composed of dots like Type 1 but framing a capital C and a number. This was used in Madras Circle from 1856 down to 1863. Some offices used it upto 1873.



TYPE 6

Type 7 consists of a series of octagons, one within the other framing a capital, B over a number. This was used in the Bengal Circle during the period from 1856 down to 1866 and in some cases to 1873.



TYPE 7.

Type 8 consists of a perfect rectangle framing a number. A number of parallel lines of gradually diminishing length parallel to each of the sides to the rectangle were also shown forming a diamond or a square design of the cancellation. This type was used in Northern Circle consisting of UP, Punjab as in the case of Type 5 during the period from 1858 to 1870 and in some places upto 1873. The number assigned to Delhi was changed from "6" to "67" from 1860 to 1864 and this type of cancellation was used in Delhi during 1860.



TYPE 8

Type 9 is the same type as that of type 8 enclosed in a circle. There were variations in the size of the circle making sub varieties of this type.



TYPE 9

During all these years since the introduction of postage stamps in 1854 till 1860 the

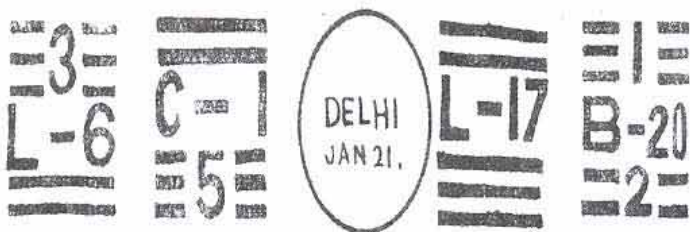
postage stamps were defaced with different types of cancellations mentioned above. In addition to this, on the back of the cover, postmarks showing the name of the office of despatch and the dates were also impressed. This involved much avoidable extra work and to avoid this burden particularly in busy Post Offices, a double obliterator (Duplex) was designed to apply both cancellation marks and also the name of the P.O. and date at one strike. In Delhi, type 9 duplex cancellation as shown above was used during the period from 1861 to 1869 when two numbers were assigned to Delhi Viz. "67" during the period from 1861 to 1864 and 68 during 1865 to 1869. This type of duplex cancellation was also used in offices of other circles at different times between 1861 to 1872.

There were several other types of cancellations used in different circles at different times before 1873 which we are not discussing in this article as they are not much relevant here. The varieties of cancellations used in different circles created much confusion. To do away with all these varieties of cancellations, the P & T Deptt. devised a new uniform system for all the Post Offices in India. The idea behind this innovation was that with the numbers shown on the cancellation the Post Office where the cancellation was used could immediately be detected. For this purpose all circles had been allotted a distinguishing alphabet viz. 'B' for Bombay Circle, 'L' for Punjab Circle and so on. The Post Offices were divided into (a) Disbursing Offices (b) non-disbursing offices and (c) Branch Offices.

Disbursing Post Offices in each circle were numbered in a consecutive series commencing from the Post Office at the Head quarter of the circle.

Non-disbursing offices subordinate to disbursing Post Offices were also numbered in a consecutive series and Branch Post Offices subordinate to a Head Post Office were numbered similarly in consecutive series. The four types of cancellations used are shown below :

The number shown in front of the circle alphabet in the cancellation represents disbursing office (including



Head Office. The number shown on the top of the cancellation is that of the non-disbursing office and the one below represents the Branch Post Office.

In addition to this cancellation it was considered necessary that the name of the office and the date and month should also be impressed. Thus the duplex (double) were used in all major offices while minor offices used only single cancellation.

In course of time, the round date stamp was separated out and applied usually on the back of the cover.

Another type which was also used in offices of Delhi with 6 crescents as.

Railway sorting cancellations were also used in circular pattern from 1865 onwards.

The study of postmarks and cancellation stamps is still in a nascent stage although much progress has been done in this direction. These facts would depend upon the availability of used covers. This research will certainly unravel new and interesting facts if more and more philatelists concentrate their attention on this vast and fascinating field of philately.

(Courtesy : souvenir, Dakiana 75, Philatelic Exhibition.)

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AUSTRALIA'S 1932 SYDNEY HARBOUR BRIDGE STAMPS

The stamps issued in 1932 to mark the opening of the Sydney Harbour Bridge included a 5s., which is today perhaps Australia's best known stamp, referred to affectionately by generations of collectors as the 'Five Bob Bridge'.

The construction of the Sydney Harbour Bridge



was a considerable engineering undertaking which captured the public's imagination. Work on the bridge began in 1923 and it was completed in 1932, the low point of the Great Depression. The bridge spans Sydney Harbour, linking Dawes Point on the south side, where the centre of Sydney is situated, and Milsons Point on the north side, the location of Sydney's wealthier suburbs.

The largest in the world

The main span of the bridge is 503 metres long and the highest point is 134 metres above sea-level, providing a maximum clearance for shipping of 52.6 metres. When it opened, the Sydney Harbour Bridge was the largest arch bridge in the world. It featured a six-lane roadway in the middle and a pair of railway tracks on each side of the roadway, making the deck of the bridge 49 metres wide. Two granite-faced concrete pylons, each 87 metres high, are on either side of the bridge. The four pylons are mainly a decorative feature, but they also serve to support the steelwork between the main span and the approach spans.

A suggestion that the opening of the Sydney Harbour Bridge - scheduled to take place in March 1932 - be recognised with a stamp issue, was firmly decided upon

by the Post Office in November 1930. A year earlier, the postal authorities gave consideration to a new policy of issuing commemorative stamps regularly to mark anniversaries and important events. Although four commemorative and special stamps were produced between 1927 and 1929, they had been issued to meet particular circumstances, and no overall policy had been in place to govern their release.

'The great bridge'

In August 1929, during the course of developing the new stamp issue policy, a senior Post Office official stated in his report: 'The next notable event in Australia will probably be the opening of the great bridge over the Sydney Harbour and perhaps that event when accomplished may be recognised as warranting the issue of a special stamp.' At some subsequent stage, it was agreed that three commemorative stamps for the opening of the Sydney Harbour Bridge would be issued. The decision appears to have been made internally within the Post Office, without the usual outside pressure by interested parties trying to persuade reluctant postal officials to agree to a stamp suggestion.

Much of the next year was focused on developing new definitive stamps, replacing the Kangaroo issues with stamps featuring Australian birds, animals and scenes. In November 1930 the Post Office asked the Note Printing Branch to prepare designs of suitable subjects for the nine stamp denominations between 6d. and £2. At the same time the Post Office also asked for a design to be prepared for commemorative stamps to mark the opening of the Sydney Harbour Bridge.

The specifications for the Bridge stamps required the design to be suitable for recess production and to be either vertical stamp size, 21x25.5 mm, or horizontal size, 31.75x17 mm. (The stamp sizes excluded the margins inside the perforations.) The denominations were fixed as 2d., 3d. and 5s., and the stamps had to be ready for issue by March 1932.

The choice of commemorative denominations reflected the existing practice of issuing the stamps as a 2d. value for basic letter postage within Australia and to British Empire countries, and a 3d. value for basic letter postage to non-British Empire countries, as well as meeting the registration fee and the additional airmail fee within Australia. The choice of a 5s. value was unusual. It did not meet any specific postal use, serving as a make-up stamp for higher parcel and airmail postage, and for telegram fees. Perhaps it was thought that a 5s. stamp would be an appropriate means of recognizing the importance of the occasion.

Missing file

It is not possible to say with certainty how the Post Office developed the Sydney Harbour Bridge stamps, because the official file on the subject has been missing for at least 40 years. The Note Printing Branch's file covering the production of the Bridge stamps still exists and it is from this file that most of the information in this article has been based. Some additional information is known, because the

General Manager of the Note Printing Branch, John Ash, produced a short article, 'Designing the Sydney Harbour Bridge Stamp', for publication in the catalogue of the Fifth Australasian Philatelic Exhibition, Sydney, 22 March-1 April 1932. John Ash also presented a talk, 'Postage Stamps in the Making', at a combined meeting of three Sydney philatelic societies, which was reproduced in the *Australian Stamp Journal*, May and June 1932.

The Sydney Harbour Bridge stamp design was the work of Ronald Harrison, the chief artist at the Note Printing Branch. At the time that Harrison's design was being developed, the bridge was only partly constructed. Therefore, the depiction of the bridge in the stamp design was based on plans, drawings and photographs of the construction. Ronald Harrison prepared several versions of the stamp design, the adopted version showing the bridge in a foreshortened perspective, from the southeast direction.

As John Ash noted in his Exhibition catalogue article, the Sydney Harbour Bridge stamp design was 'devoid of any embellishment such as appears on most ordinary postage stamps. This conclusion was reached only when a number of designs had been prepared, and it was seen that ornamentation and borders actually detracted from the importance of the subject.' The steamer RMS *Orford* is depicted sailing under the Bridge to emphasise the size of the structure. The inclusion of the surrounding landscape - the landing sheds, the roadway and the ferry in the foreground - also helped emphasise the proportions of the bridge.

By 21 January 1931, approval of the stamp design had been secured and the engraving of the dies commenced. The engraver was Frank Manley, who as the most skilled engraver at the Note Printing Branch, was; responsible for engraving virtually all stamp dies during the 1930s and 1940s. Manley completed the engraving of the 2d. Bridge master die by 16 February.

'A wealth of detail'

As John Ash noted in his article: 'The engraving of the master die for this stamp, which is entirely hand-cut, shows what a wealth of detail may be incorporated in the limited area of a postage stamp ... The Bridge itself is an exact replica of the span, the perpendicular supports being shown in their correct perspective, certain emphasis of tone being necessary to show off the structure, particularly the pylons, in white stone, relieved against the grey tone of the sky, and the girders silhouetted in dark tones against the white cloud; the smoke pouring out of the funnels of the steamer adds a certain amount of life to the picture - this has been rather cleverly worked in with the clear portion of the sky - which may be generally recognised as an attractive and satisfactory arrangement. The water in the foreground is shown cut in the usual manner, with a slight ripple effect, and advantage of this is taken to cut in the name "Sydney Harbour Bridge" in block letters.'

A die proof pulled from the 2d. master die was submitted to Sir Harry Brown, Director General of the Post Office, on 13 February. This was apparently after Brown had asked for certain modifications to be made to the engraving of the stern of RMS *Orford*. When the die proof was submitted, further changes were requested by Brown to the

ship's mast; the openings on the northern pylon; and the bridge's northern approaches. Following these further alterations to the die, a final die proof was approved by Brown on 18 February. The next day, Manley engraved the subsidiary master dies for the 3d. and 5s. denominations.

Any colour for the 5s.

Shades of red and blue were approved for die proofs of the 2d. and 3d. values, respectively; these being the colours specified by the Universal Postal Union for stamps representing basic international postage for postcards (2d.) and for letters (3d.). The colour of the 5s. stamp was open to a choice of any colour. On 24 February, die proofs of the 5s. value were submitted in burnt umber, raw sienna, Rembrandt brown, deep green, chocolate, emerald and olive. After some delay, the prosaically-named deep green was approved by Brown for the 5s. stamp on 18 March.

The Sydney Harbour Bridge stamps were printed recess on the flat bed presses at the Note Printing Branch. There were 30 such presses being operated at that time, but only a maximum of three presses were available for stamp printing. (The remaining presses were fully occupied in banknote production.) Each press could accommodate four printing plates, so a maximum number of 12 plates could be fully utilised for a recess stamp.

In the case of the Bridge stamps, four plates each were made for the 2d. and 3d. stamps, and one plate for the 5s. stamp. The 2d. and 3d. printing plates each featured 80 stamp impressions, arranged in eight horizontal rows of ten stamps. The stamp sheets were issued to post offices in this format. The 5s. printing plate also featured 80 stamp impressions, but they were arranged in four panes of 20, each being four horizontal rows of five stamps. The 5s. stamp sheets were issued to post offices as sheets of 20 stamps. The two-line John Ash imprint appeared in the bottom margin of the 2d. and 3d. plates, under stamp numbers 76 and 77 of the printed sheet, and on the 5s. plate the imprint was placed on each pane, under stamp numbers 17, 18 and 19.

The 3d. plates were identified by the normal means of inserting plate numbers of 1 to 4 in the top left corners of the sheet.

However, on the 2d. plates, a system of one or more dots corresponding to the plate number was used; these being placed in the side margins opposite the space between the fourth and fifth rows of stamps. The plate dots were frequently removed by the perforating or by the trimming of the sheet. The 5s. plate was identified by a single dot in the four outer corners. The 5s. plate dots are very scarce, because they were frequently removed when the printed 80-on sheets were cut down to sheets of 20.

Quantities

Much of the period between mid-April and mid-June 1931 was occupied in the manufacture of the printing plates. The Post Office had requested the quantities of Bridge stamps to be printed as follows: 40 million (2d.); 3 million (3d.) and 50,000 (5s.). The quantities of 3d. and 5s.

stamps presented no real difficulties for flat-bed recess production, but the quantity of the 2d. stamp was another matter.

Flat-bed recess printing was slow and costly, involving a considerable amount of time if the quantity of stamps being printed was large. The maximum output of a single flat-bed press was around 400 sheets an hour. The blank sheets were dampened, so they could not be gummed until after the printed sheets had been dried. The perforating was done using a line perforator, meaning that only one horizontal or vertical row of stamps could be perforated at a time. (See 'Australian Recess Stamp Printing', GSM, March and May 2002.)

On 26 June 1931 John Ash reported to the Post Office that the full supply of 3d. and 5s. Bridge stamps had been printed, and that he hoped to complete printing of the 2d. stamp by the end of the year. However, on 22 September 1931 the Post Office ordered an additional quantity of the 5s. stamp and, as a result, this stamp was reprinted. It would appear that the Note Printing Branch thought it desirable to reprint the whole quantity of the 5s. stamp, which led to the final quantity printed being 72,800 stamps.

Complications

Progress in printing the 2d. stamp involved some complications. First, the Post Office enquired about the cost of printing the stamps in panes of four; apparently this being a plan to also issue a miniature sheet. The proposal did not proceed, once it was realised that the cost would be too high. Secondly, a separate design for a 2d. Bridge stamp incorporating the King's portrait was prepared, as a result of concern that the royal portrait was not represented in the issue. The revised design was not thought suitable and it did not proceed any further. Thirdly, the matter of the high cost of printing 40 million 2d. Bridge stamps by recess became the subject of further consideration.

On 10 July, the Post Office asked about the cost of printing 2d. Bridge stamps by the process of typography (or letterpress), the method used to print definitive stamps. They were told that typography costs for the Bridge stamp would be 9d. per 1000 stamps, compared to a cost ranging from 2s. to 3s. per 1,000 stamps by recess. Even the additional costs of engraving a typographed die and manufacturing new printing plates would still result in significant cost savings if sufficient numbers of 2d. Bridge stamps were produced by typography, and less time would be involved in their production. By mid-July, about one quarter of the quantity ordered of 2d. Bridge stamps had been printed from the recess plates. At this point, it was decided by the Post Office to have the remaining supply of 30 million 2d. Bridge stamps produced by typography.

The typographed die

Frank Manley was instructed to engrave a steel die of the 2d. Bridge design for typography. This involved cutting the non-printed areas of the stamp design into the

surface of the die, leaving the printed areas standing up in relief and flush with the die's surface. As John Ash noted in his 1932 article about the typographed die: 'The cutting of this die was somewhat of a problem, and the result may be regarded as highly satisfactory, particularly as the fine lines in the sky and elsewhere stand out sharp and clean as the edge of a razor blade. When it is remembered that the fine lines stand up on the die, not recessed as in the case of a die for the intaglio method, and must be cut by hand, it will be better realised the skill required of the engraver, and it should be remembered that these razor blade lines must be strong enough to withstand the immense pressure necessary to transfer the impressions to the cylinder from which the actual printing plate is made.'

A proof of Manley's typographed 2d. Bridge die was submitted to Sir Harry Brown at the Post Office on 19 September, along with die proofs of the recess stamps for comparison. Approval to proceed with the typographed printing was given six days later. By the end of October, four typographed printing plates had been manufactured, which were put to use printing the remainder of 2d. stamps between 18 November and 4 December 1931. The typographed plate featured 88 stamp impressions, arranged in two panes of 44, each being 11 horizontal rows of four stamps. The stamp sheets were issued to post offices in this format. When clamped together on the press, each plate was surrounded by a one millimetre-thick, continuous marginal line. The two-line John Ash imprint appeared in the bottom margin of each plate, under the central gutter.

The 2d. typographed stamp was printed on Multiple Crown and C of A watermarked paper and was comb perforated *IOV2*. In contrast, the three recess stamps were printed on unwatermarked paper and line perforated 11.

Official stamps

On 18 March 1932, the Post Office asked the Note Printing Branch to prepare 3,200 sheets of 2d. Bridge stamps and 1,300 sheets of 3d. Bridge stamps with the 'OS' ('On Service') overprint for official use. The practice of overprinting the OS letters, instead of puncturing them by perforated holes through the stamp, was introduced a year earlier with the 2d. and 3d. Kingsford Smith stamps. The Bridge OS stamps were distributed more widely than the Kingsford Smith OS stamps—to Federal government departments and to Federal Members of Parliament—in an effort to reduce the illicit trafficking of OS issues, that had worsened since the introduction of overprinting. The Bridge OS stamps were distributed between 6 and 11 April 1932. (See 'Punctured and Overprinted Official Stamps of Australia 1902 to 1933, GSM, November 2002.)

The distribution of the ordinary Bridge stamps from Melbourne had mosdy been carried out between 9 February and 10 March, in readiness for their issue on 14 March 1932. The first distributions were to Queensland and Western Australia, where longer lead times were needed to get the stamps to distant post offices. The total quantities of Bridge stamps delivered by the Note Printing Branch was as follows:

2d. recess 9,749,680
2d. typographed 27,280,616
3d. recess 3,128,000
5s. recess 72,800
2d. OS 256,000
3d. OS 104,000

The stamps were issued on 14 March 1932, which was five days before the official opening of the bridge. First day covers are particularly scarce. Even though the 5s. stamp was an expensive denomination to include on a cover, many collectors preferred to wait until 19 March, so that their covers were postmarked on the day the bridge opened.

Post offices in the Bridge

Temporary post offices were established in the south-east and north-east pylons of the bridge. They operated from 19 March until two weeks following the opening. The total amount of business transacted at the pylon post offices comprised 43,995 letters, 13,440 other articles, 2177 registered articles and 12,327 telegrams. The telegram forms were of a commemorative type celebrating the opening of the bridge. A machine cancellation featuring the inscription 'POSTED ON BRIDGE DURING OPENING CELEBRATIONS' was introduced for the purpose of cancelling all mail matter. However, most collectors preferred the circular datestamps inscribed 'N.E. PYLON' and 'S.E. PYLON'. Originally, the datestamps had been intended for use on telegrams, but instead they had to be applied to many covers.

In March 1934, a non-official (private agency) post office was opened in the south-east pylon. This office continued in operation until 1942, when wartime security measures caused the pylon to be closed to the public. Three years after the war, a kiosk was established when the pylon reopened to the public, but a post office was no longer a feature.

Postal forgeries

The final saga of the Sydney Harbour Bridge stamps involved the postal forgery of the 2d. typographed Bridge stamp. Together with a second forgery of the then current 2d. George V stamp, the stamp forgeries were created for the purpose of mailing (forged) tickets for an Irish sweepstake lottery. A sharp-eyed philatelist noticed a pair of forged George V stamps on a letter he received in the post. After the authorities had been alerted, the culprits were arrested and their stock of forgeries was seized. The arrest of the principal culprit occurred at the Sydney GPO on 27 April 1932, while in the act of posting a handful of letters bearing the forged 2d. Bridge stamp.

There are no known examples of the 2d. Bridge forgery, postally used in the period the forgers were active. All the forgeries used up to the arrests appear to have been 2d. George V stamps. Nevertheless, examples of unused 2d. Bridge forgeries exist as singles or small multiples; apparently these were 'saved' by persons involved in the prosecution of the forgers.

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WHAT MAKES A POSTCARD COLLECTION VALUABLE?

Most philatelists have a postcard collection hidden away somewhere. Unfortunately, this is about the only place where philately and postcard collecting (deltiology) meet.

Philately is an international hobby with well-documented and well-researched checklists. "Blue chips" in philately have international monetary acceptance. However, this is not so with deltiology, which normally has a strong parochial flavour.

In America, for example, a photo postcard depicting one of their famous black baseball players, such as Jackie Robinson, can fetch anything between \$300 and \$5 000. In South Africa the same postcard will most probably find its way into a dealer's R2 box. This is because few South Africans know who Jackie Robinson was, and of those who might know, how many of them would recognise him on a postcard?

What might make a postcard valuable in South Africa? A good place to start is its theme.

A very popular subject among South African collectors is maritime and maritime-related postcards, for which there is high demand locally. Despite this, because most shipping lines operating in South Africa have issued a number of these cards for advertising purposes they are not hard to find.

As is the case with all other collecting themes, there are also South African maritime postcards which are extremely rare. However, only experienced collectors in this field will be able to identify these.

A steam, ship on a postcard therefore doesn't automatically make this a sought-after or valuable card. But, if the steam ship happens to be named *Titanic*, and if it also happens to carry a postmark which dates the card as posted before the disaster, expect to pay more than R6000.

Another theme which attracts great interest in South Africa is the Boer War. As a result I suspect that prices for Boer War cards in South Africa might even be a little inflated.

Not surprisingly, postcards with an ethnic theme are also popular in South Africa.

These are only three of the more popular subjects for which local collectors might be willing to pay more than the average price.

As with stamps, the postcard's condition is an important yardstick when a collector decides what price he is prepared to pay. A card which is not in a good condition is best left alone or used as a filler.

When a collection includes a Stevengraph or a maximum postcard the chances are that it will be more valuable than usual. A Stevengraph is a postcard on which the picture is woven (and not printed) in silk. A maximum postcard is usually a pre-World War I postcard with a stamp and a cancellation on the picture side of the card. The stamps and the cancellation must be related to the picture on the card and the stamp must have been legal tender for postcard postage at the time and in the country of cancellation.

This is where deltiology and philately almost touch, although in South Africa the former is a much-neglected field of collecting.

Unfortunately no catalogue of South African postcards exist. An incomplete checklist of South African postcards was published in the UK some time ago. However, it is of little value as it does not provide the basic information one would expect, such as the dates during which a postcard publisher was operational, biographical details on publishers, printing methods used etc.

This lack of information simply means that South African postcard collectors have no definite and reliable source to determine whether a postcard is indeed rare or valuable. They must therefore rely on the dealer's knowledge, something which is also sadly lacking.

A dealer recently tried to sell me a cigarette postcard for R300 because its theme was related to the Union Castle line. Fortunately cigarette cards and cigarette postcards are well-recorded and catalogued. This particular card is catalogued in London for £15!

It seems the best advice I can give to South African postcard collectors is to never look too eager to buy a postcard when in a dealer's company!

Even so, postcard collecting remains a most enjoyable and fascinating hobby.
(Courtesy : Se tempe, 2009)

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WAYS TO IMPROVE YOUR POSTAL HISTORY POINTS SCORE

Raymond Todd

- **Rearrange or redefine title to suit available material or conversely acquire material to match your title.**

Quite often when one is judging an exhibit there is a discrepancy between the title and the material on display. This can happen in many ways. Often the exhibitor is unaware of the fault or the exhibit has outgrown an aged title. A good way to ascertain the correct title is to get the opinion of others, suggest alternative titles and gauge the reactions or to simply ask the judges what they feel is correct. Often one will find that some exhibitors stretch themselves too thin because their scope is incorrect (see

next heading) and they could never fill the frames with appropriate material.

The converse applies when one tries to cram a large scope history exhibit into frames which are too few in number. Again more planning is needed and time taken to think through the planned exhibit and the title.

Acquisition of material is easier said than done. You need several resources. They are, not necessarily in order, time, money, opportunity and knowledge. Of course the greatest of all these is knowledge - without this you could be buying in the dark. It is quite often sound to rely on the advice of dealers provided they know your collection - if they don't then you could end up with a lot of duplicated material. Again seek the advice of others if you are not sure whether the gaps you have identified in your exhibit are those the judges see or not.

Rearrange scope (term) of your exhibit to improve importance. Generally Postal History exhibits relay on age to improve their importance. However of course there are exceptions to this rule. Bearing in mind that the story line must be maintained at all times it may pay the exhibitor to alter the style of his collection to reflect the more important era of the Postal History subject. For instance you may have an exhibit for the period of say 1910-1940 where the most important part of the country's Postal History is from 1890- 1920. Assuming that you have the means to expand the collection then the choice is obvious.

Of course it may transpire that the more important part of the country is more modern -then have you the choice to alter the scope to reflect this aspect. Of course and this should be mentioned. Quite often collecting and exhibiting are quite different and one should never abandon the collecting of an era or area just because in the eyes of the Postal Historian it is of lesser importance.

Have a close look at the story line to see how many times you have broken the chain and then of course mend it. (Insert material of missing rates,' services, routes, marks)

The story line is the thread that connects each page to the other and overall this gives you the story of the Postal History exhibit. Random pages of Postal History thrown in at random will destroy your story. Determine what the missing links are and fix them by acquisition of material or removal of duplicated material that adds nothing to the story. The story of the post is what Postal History is all about - be sure to remember this.

See if your title page stands up to scrutiny. Does it contain a brief outline of Postal History of the major area and then an account of the material you are showing. All irrelevant detail should be omitted. Make sure the picture on the title page is not too obtrusive. Ensure references are accurate.

A clear bold heading, a nice unobtrusive non philatelic (if necessary) postcard or the like wise and well chosen words are what is needed on the title page. How does yours shape up? The title page is the first thing the judges read when arriving at your frames so we must be

sure that all is right with it.

The heading should be bold enough to be read from a few metres but not so bold it dominates the page. Any added picture such as a postcard or drawing or map should be relative to the title and be in sympathy with the size of the page.

The writings can be divided up into two distinct facets. Firstly you should talk about the Postal History of the country in general and secondly describe exactly what part of the Postal History of the country you are showing. Frame by frame descriptions are unnecessary but in some cases save space elsewhere and may be appropriate. Writings about non Postal History subjects are to be avoided on the title page - you simply do not have the space to waste.

References at the foot of the title page should be kept to a minimum but those which are relevant to your exhibit should be mentioned as should any important correspondence, articles and most importantly writings you have undertaken yourself.

- **Does every items' description cover rate, markings, route were available? Have unnecessary duplicates been discarded?**

To tell the full story of a country's or area's posts one would probably want to include markings from short lived post offices or agents and even scarcer marks from larger post offices where for some reason there was little usage. Including rare postmarks can be overdone. A story about the development of a particular postal marking or postmark however would fit in most Postal History exhibits.

The development of the various routes is an important part of a Postal History display and is really the integral part, with the rates, of Postal History. The route taken by a particular mail service is reflected in the markings on the covers and there are various factors which affect those applied markings. Firstly, there was, in the 19th Century and indeed in more modern times, the factor for the various mail contracts to change because of legislation, war, treaties and the speed with which the addressee required the mail. All of these factors can be found by way of markings on a cover and all are important. Secondly some routes may have been travelled for which there are no markings applied and the very fact that there is an absence of markings may indicate the actual route taken. All these should be briefly explained in your write up.

Rates are an often neglected feature of other disciplines and care must be taken when describing your items to clearly indicate that rate and how it was arrived at - it is not good enough just to copy the total of the adhesives or the script markings. The history of the rates of a particular service is again an integral part of a good Postal History exhibit. Do not forget to fully described postage due or taxed items.

- **Is the condition of each item the best one can get? Is it better to show a damaged cover with an excellent mark rather than an undamaged cover with a faint mark? That is the question.**

- **Would presentation be improved with the use of outlines (care) or mattes? Are sheet protectors too light reflective?**

I am a great believer in the use of any medium which will highlight your exhibit. My own preference is for mattes which simply are backing pieces usually of a postal shade upon which the covers are mounted. The colour choice is the exhibitor's but it must be borne in mind that in the past most mattes were black and this was probably the reason that they proved to be unpopular. A small margin over the dimensions of the cover of say 1 mm is sufficient to provide enough impact and use of acid free mattes or backing will go some way to protecting your collection, growing trend amongst senior exhibitors is the use of double mattes - the cover being mounted firstly on a white acid free matte and then on to a coloured matte, each with a margin of 1mm.

Another way of highlighting your material is the use of outlines around each item. These can be hand drawn or computer generated and they do provide some lift to an exhibit. However and this is important I have seen some exhibits which have been badly spoilt because the outlines are not accurate enough and actually detract from the exhibit.

The cheaper versions of sheet protectors are often very light reflective as indeed are some of the more expensive ones. These should be avoided at all costs as it is often difficult for the judge to see clearly (and quickly!) so you could be penalised.

- **Is write up too large or too small? Are cover descriptions succinct?**

The ideal write up of course could be described as just sufficient. However that is easier said than done. The use of headings can eliminate some of the duplicated write up on a particular page. Provided the write up covers the rate, the route and the markings then you have done well but please omit anything not directly connected with the postal history aspect of the cover i.e. any social history, contents of the missive where not related to the post and the sender or addressee where they are not part of the story line.

- **Have cut out postmarks been kept to a minimum? (except of course for marcophily exhibits)**

There is some tendency for collectors to get hold of a rare postmark and insist on showing it in preference to a cover. I believe that if you have not got it on cover then don't show it unless it is one of less than 5 known'- even then it would have to fit in with the story. A larger piece with several adhesives thereon is a different matter and can rightly be included provided, again, it fits in with the story. I suppose if one wanted a black and white answer to the inclusion of cut out postmarks the answer must be to omit them from an exhibit. Of course this does not apply to a Marcophily exhibit which can be composed of all cutouts if desired.

(This paper was prepared by Raymond Todd, Vice President of FiAP, for a Seminar given at MALPEX 97 held at Kuala Lumpur 6 to 14 September 1997.)

ROLE OF THE PRESENTATION IN COMPETITIVE CLASS EXHIBITS

Mr. Dilip Shah, Secy. General PCI

"The Postage stamp is a symbol of the Progress of mankind and symbol of service. And apart from the daily utility as a means of easy and cheap communication the greater service it has done is that it acts as a bond of unity and brotherhood between nations and people" (Late) Pt Jawaharlal Nehru.

Stamp collecting is a hobby that helps to facilitate a deeper awareness of culture, as stamps reflect the history, politics, social customs, nature and art of a country. The very purpose of Philately should not be forgotten for this is the "Golden-Thread" that passes through the heart of practically every nation of the world with its silent magnificence of spreading the message of love, and brotherhood.

The postage stamps are primarily designed and printed for pre-payment of charges for transmission of letters, packets, parcels etc by post. Majority of public throw away these stamps after receipt of communications, but a number of people find a lot of delight and pleasure in collecting these stamps. They preserve the stamps, classify and arrange them systematically and display such stamps in the exhibitions.

A philatelic exhibit is a story built up through stamp and other philatelic materials. It is also an exhibition of the stamp from its beginning i.e. the design drawing by the designer, through its various stages of production, to its final stage as a stamp and finally, its use. Because it is a story, it will have a beginning, a middle, and an end. The beginning, is the introduction and title page. It tells us what the subject is and how it will be presented. The middle presents the subject to the viewer. Here are stamps and covers that prove or should come to a logical end. All too frequently the viewer reaches the end of the exhibit and goes on to the next frame expecting more, but something is missing. Sometimes it is even necessary to make a concluding statement* perhaps in the form of a short bibliography at the end of the exhibit to cite references that have been used. This is not a required task, but can be helpful as it indicates the depth of a study in the preparation of the exhibit and also serves to bring the presentation to a logical conclusion. The text is very critical to the exhibit because it is through the text that a large portion of the knowledge of the subject is demonstrated. Remember, this is Knowledge beyond the standard Scott, Gibbons, Minkus, or Michel catalogues, not simply the perforations watermark, and date of issue, it should go much deeper than that. Demonstration of the reasons why the stamp was issued, the subjects shown, the uses of the stamps, and the various rates that they were intended to prepay makes the exhibit more than a display of rare or pretty stamps.

The word 'presentation" has been mostly misunderstood. Presentation is not just how pretty an exhibit looks or how neat it appears. Presentation also involves the treatment of the subject in other words, the story that is being told, including the content, the stamps and covers that are in the exhibit, as well as the appearance of the exhibit. Appearance is important. It either creates an attraction to the exhibit, or repulsion from it. If the exhibit is sloppy, poorly presented, and

poorly organised in the frames, it may turn the judge cold and he may not give that exhibit the proper attention that it deserves. But if the exhibitor can avoid a defective appearance in his display then he will capture the judge's attention more readily. Good exhibit appearance also stimulates the impression that the individual has put together a fine collection; that he has fine material; that he knows and appreciates what he has; and that he is providing the care that the material deserves. A fine jewel deserves a fine mounting, and fine stamps deserve the proper treatment and respect. The basic element of the exhibit is the album page, which should be of the same type throughout the exhibit.

The album pages used must be essentially uniform. Most common practice we have found is usage of several kinds of album pages, differing vastly in many exhibits. Very old toned pages, combined with most recent excellent white sheets create imbalance and such practice must be avoided at any cost.

As to the page itself, there should be no criticism based on the use of white or quadrilled pages. This choice is not a factor in judging. The exhibitor may use whichever he prefers. If a quadrilled page is used, we would suggest that the quadrille be very light so that it is not glaringly observed at a normal viewing distance.

Page borders around each album page, a title at the top of each page, or a frame line around individual stamps and covers, are carry overs from the time when exhibitors were merely removing pages from their printed albums and placing them in an exhibit frame. We have come a long way since those times; we require an exhibit to be a great deal more than stamps mounted on a piece of paper. Of course, the printed albums had titles, borders, and frame lines, but today their utility in an exhibit is dubious.

Surely there is a title at the beginning of the exhibit. Is there any need to repeat it on every page? There is no prohibition against so doing, but if done, the title should be kept small and tasteful where it is repeated. The Confederate collectors and, to some extent, the Topical and Thematic collectors have been notorious for plastering a related title and pictorial design across the top of the album page. This should be avoided as it will be a certain detriment to the exhibit. It will not be major one, but it is another little point to be added up in the judging, and can lead to a serious reduction in the level of award.

The frame line around stamps and covers is perhaps of more significance in that it may set off the cover of the stamps from the blank page. Frame lines also provide a guideline, particularly for stamps mounted in neat, even rows across the page, and not zigzagging up and down like a bumpy road. The frame line can create a problem for an item that is slightly irregular - a cover that is not neatly opened or has been trimmed at an odd angle, or an imperforate stamp with irregular margin. A frame line then tends to accent the imperfection.

If a frame line is used, it should be kept simple and done neatly. The thinnest black line is the best choice. If the exhibitor, for his own personal satisfaction, believes that he needs some ornamentation on the album page, that is his choice. Again, so long as it is kept small, unobtrusive, and tasteful, it should not detract from the score or the award that the exhibit receives. However once it becomes gaudy, it will begin to hurt the exhibit.

The arrangement of material on the page plays an important part. The page should not be crowded. Effective use should be made of white space (blank areas), but on the other hand, half-filled pages are a detriment. They almost say to the judge, "Well, I would like another cover on this page", or, "I know I am missing a particular variety of this stamp and when I acquire it, this is where it will go." This may not have been the intention, but it will cause the judge to stop and look a little closer and to think a bit harder about what may be missing, and an exhibitor does not normally wish to call attention to what he is lacking. Symmetry of arrangement includes everything that is on the page, titles text, illustrations, sketches, or ornamentation, as well as the stamps and covers. Simple arrangements are the most attractive. Avoid anything that could be called "cute".

Use the text to assist in balancing. A stamp can be placed to the left side and balanced on the right with text. When mounting covers, do not put all the text either above or below the cover. Split it up with a portion above the item and the remainder below it, and in so doing the page is filled out to create an aesthetically symmetrical appearance.

The exhibitor should make a mock-up arrangement of his exhibit before doing the actual mounting. This will help to eliminate some obviously bad choices, but help a further step of laying out the finished pages as they actually will appear in the exhibit frame and also will call attention to those that, for some reason, stand out from the whole. If there is a good reason for those pages to be prominent, fine, if not, then perhaps they will have to be redone. If a page or pages catches jury's eye, he will give them more attention and, ideally, will find those pages to be the key items of the exhibit.

Write-up is a very touchy area. At one time, there was a revulsion against using a typewriter - the Judges did not like to see other than handwritten exhibits. Today, we hope that no Judge will fault an exhibitor for his choice of media for the text of his exhibit, whether it is freehand, typewritten, from a lettering guide or even at the extreme of each page being individually typeset and printed. The later choice can create a problem for the Judge who may at first think he is seeing a commercially printed album.

The write-up should be free of mistakes - typographical errors. If the mistake is serious, then start over. If it is minor, then it can be carefully corrected, but the correction must not be obvious. The write up - should be uniform, using the same medium throughout the exhibit. The exhibitor may have used a lettering guide for the titles and headings of pages or sections, and a typewriter for the text, with a uniform and consistent result.

Illustrations can be reproductions of cancellations or sketches to illustrate whatever might be of importance in the exhibit. Before deciding to illustrate, the exhibitor should carefully consider the questions a Judge may ask. First, is the illustration necessary? Was it something much better described by a picture than by a paragraph of words? If so, then the illustration is necessary. Second is it appropriate? Is too much or too little shown to make the desired point? And third, is it well done? For instance, almost no one can draw a circle freehand and have it look like a circle. The exhibitor should not be faulted for Xeroxing a cancellation from the back of a cover and using it as an illustration. However, if it is "head-to-head" for a special award between someone who has expended the

effort to hand-draw his illustrations and a Xeroxer, then the hand-illustrator will bag a plus point in his favour. Again, this is a minor point, but these do add up over the course of the exhibit. To reiterate, over all appearance demonstrates care-showing that the exhibitor cares about the impression he makes as an exhibitor, and that he cares about the material he shows.

The Second phase of presentation is the content of the exhibit. The first page opens the showing. Many Judges would like to see a title page. They do not demand that there be one, but they are more comfortable if one is present. The title page tells that this is the beginning of an exhibit; the title introduces the viewer and the Judge to the exhibit; and the introduction describes what will be found in the exhibit.

The basic concept of judging is to measure how well did exhibitor accomplish his purpose. Thus, **the title page and introduction can be very important** in how the exhibit is judged. The mistake many exhibitors make is to do their title and introduction first. Two days before the show they still have half the exhibit to do, and suddenly the exhibit they complete is not the one they described in their introduction. Therefore, the introduction should be the last thing done, where-you-tell-what you did, not what you wanted to do.

Also, the title or introductory page is the only page in the exhibit that need not have philatelic material on it, i.e., stamps or covers. We will not fault anyone for having a non-philatelic page at the beginning; however, if they tend to include such pages throughout the exhibit, the more that are present, the more the exhibit is going to suffer. It will be downgraded slightly each time another page without stamps, covers, or philatelic material is encountered.

The next factor to be considered is the **material itself. Condition is paramount.** The material shown should be in the best possible condition attainable.

The exhibit, particularly a traditional philatelic exhibit of a stamp issue or series of issues from a country, should contain a variety of material. It should not be just the basic stamps mounted in a catalogue order. An exhibit of that sort is going to receive very little appreciation from the jury. The exhibit should begin with the essays and proofs, continue with the issued stamps, varieties, errors, etc. that may exist in the issue and issues that the exhibitor has chosen. It is the exhibitor's choice, and here again is where the introduction is important, indicating whether or not usage of the stamps will be included. If you have two people showing the same subject and one chooses not to show usage and the other does show it in addition to what the other person has shown, then the second exhibitor has gained an edge in the competition. The greater the depth given to the subject, the better the exhibit.

There should be no significant omissions in the exhibit. A frequently encountered situation is one in which an exhibitor specifies a time period to be studied, and the Judge finds there are some pages in the beginning that are earlier, or some at the end that are later than the designated period. It is obvious that the exhibit had been prepared some time ago and that it originally fit within the title, but the collector has now acquired some new items but has not redone his title page. These are the little things the Judge searches for in determining how well the purpose of the exhibit has been achieved. Non-philatelic items as picture postcards, sovevenirs, and in particular, newspaper

clippings, have no place in a philatelic exhibit. Air mail, Zeppelin, and ship collectors are the most guilty parties for including picture postcards. They like to show a cancel from a particular boat or Zeppelin and accompany it by a picture. But really these postcards have no purpose in the philatelic exhibit. They are fine in an album, but they are going to detract from a philatelic display.

Maps are very important to the postal historian. They show postal routes, locations of towns, international boundaries, etc. However the detail on most published maps is overpowering. A tracing reduced in size as much as possible and eliminating detail unnecessary to the story is the most effective map for a philatelic exhibit.

There is a big difference between a collection and an exhibit. **The exhibit has text and shows knowledge. The collection is merely an album containing stamps and covers.** The text must demonstrate logical thought; that the exhibitor was able to take facts and put them together logically to lead to a conclusion and a result. The text can be used to highlight important pieces and to call attention to the items that are particularly significant to the story being told. But this does not imply a need for a sudden switch from black to red ribbon or underlining in red in the middle of a block of text to call attention to a point. The exhibitor can and should make his points in a more subtle manner. Words such as "rare" and "unique" are looked on with great distaste. The rarity fact can be expressed in a more gentle manner.

Example : 'There are only two covers recorded. There are four known examples of this marking, or stamp.' In this manner there is a subtle indication of rarity without using the strident words "unique", "rare", or "scarce". Judges will view those words as insults to their intelligence.

There is no need for the text to repeat the obvious. Why state, 'This is a 2 Annas green on cover.' Judge can see the stamp is green; he can see its value is 2 Annas and he can see it on cover. The text should be kept to the bare minimum necessary to provide the information.

It may be a very interesting story in itself, but if this wordiness is repeated page after page throughout the exhibit, there is no Judge and very few viewers who will read every words.

If the exhibitor has information he wants to be read he must be as brief as possible. Above all, the text should not subjugate the stamps and covers that are on display. We want to see the stamps and covers, and, in moderation, we want to know some of what the exhibitor knows about them.

The statement made should be correct to the best of the exhibitors knowledge.

For the frequent exhibitor, another problem to face is overfamiliarity when the same judge is encountered repeatedly. Each time a Judge looks at an exhibit, he will learn a little more about it and a little more about the mistakes that were made or the choice items that are missing. This is one reason why an exhibit may be awarded a Gold the first time and perhaps a Vermeil the second, beginning a slow slide down as the Judges notice more of

what is wrong with that exhibit with each successive viewing. The exhibitor should beware of overexposure.

Usage of any mounts will have to be with extreme care. Very thin, almost 1 to 1.5 M/M borders, perfectly uniform throughout for "Black Mounts" and in case of transparent mounts, uniformity of Extra borders must be observed. Transparent mounts will give a neat appearance.

Balanced placing of items, depending on number of these is very important and pattern adopted should be uniform throughout to give a good impression that full care is taken for presentation.

By this an exhibitor will get some points to increase his award level i. e. large Silver to Vermeil, Vermeil to Large Vermeil and so on. As such Don't neglect presentation.

I wish the new collectors of postage stamps, in whatever field they are collecting, all the pleasure and joy in the philately.

Let us consider the purpose of the exhibit - the story itself. The exhibit is put together for a purpose, it has a point to prove or something to demonstrate, so it is essentially a **story illustrated** with stamps and covers. However, **it should be heavy on materials and light on text**. To conclude, the purpose of an exhibit is to attract the viewer or the Judge to study it and to become interested in the subject being presented. Thus it must appeal to the viewer and, one would, hope, to educate him. The prime intent is to accomplish all three of these things : to attract, to interest, to inform. The exhibit that succeeds in this will no doubt be properly rewarded.

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POSTMEN IN THE EYES OF SOME CHILDREN Shivanath

Some time back, I had an occasion to read essay scripts of under fifteen girls and boys of Kerala on the subject of "Postman- a friend of society". The entries were part of a letter writing competition organized by the Department of Posts for the children of SAARC countries. There were 102 entries in all, 100 in English & 2 in Hindi. I found a large number of the entries delightful reading. The children seemed to have a remarkable command over the language with a naturalness of easy expression and a wide range of knowledge, not only about the Post, but beyond it, of the world. Some of them had good literary expression. About a dozen girls had addressed letters to friends abroad- USA, UK, West Germany, Tokyo, Dubai, Nigeria and another dozen to addresses in metropolitan cities in India. The girls not only preponderated in the participation, 59 to 43 boys but also excelled in performance securing the first 10 positions. The age of the children varied from 8 to 14 years and a girl of 8 got over 60% marks compared to a boy of 9 who got only 25%. The names of the girls sounded poetic-evoking colours of flowers and sounds of musical notes & beauteous forms of goddesses- ranging from Anu to Zaina and Bindu to Sindhu. There were names like Reena, Roseleena, Ramya and Saumaya, Chitra and, Uma, Anjana, Aparna, Anusha, Ajaya, Gayatri, Priyaranjana, Sandhya, Sahilaja, Sri Kumari, Srividya,

Cissy and so on. The boys's names were also interesting and covered a fair range-Krishnan, Sanjaya, Rajiv, Santosh, Sumesh, Ajith, Sajith, Thomas, Philip, John Mathew, Ajay, Biju, Arun, Shyam, Vasanth, Nishant, Sam and so on.

Some children displayed in their write ups, intimate knowledge of the Post Office and the latest developments in postal services. Perhaps they were related to some postal employees or had read on the subject. Tracing the evolution of communication services in the world, one participant said that "angels" were the first postmen, another described "Hanumanji" as the first postman in our epics who carried a message from Sri Ramji to Sita Devi. Still another described Krishna & Hanuman as dootas (messengers) of the past. Some said that sound (shouting), smoke, birds like pigeons, parrots and crows were the forerunners of the later carriers of messages like runners and horse-borne messengers.

Some boys & girls showed-familiarity with literature. A boy wrote that postman, like the cloud in Meghasandesh (Kalidasa's Meghdoot) and a swan in Nalachritham conveyed messages "from heart to heart". A girl mentioned stories of Rabindranth Tagore and Agatha Christie to illustrate the helpful role of postman. Another wrote about the most highly developed postal system of the ancient world, viz Curcus publicus of Rome. Quite a few exhibited knowledge of the postal system and historical development of the Post. There was a time when postman was called post peon and time has now come with the number of post women increasing, to replace the designation by post person. The postal system in its present form was introduced on 1st October 1854. India is the only country where letters are delivered at the doorsteps of the addressees. There is a network of RLO's where insufficiently addressed letters are sent. EDA's get much less remuneration for their labours than regular postmen. PIN Code was introduced on 15th August, 1972. One participant mentioned postmen's "rare strikes" which are disciplined and short-lived. Another gave a detailed description of the background of philately- where it originated, which country stands first in designing philatelic stamps and which in their variety and which one derives its main income from sale of stamps, and where "singing stamps" are available and how old is the hobby of stamp collecting. One noted that city folk hardly saw the postman unless there was a money order or a registered letter but village folk were on more intimate terms with him & that he was the only person who was welcome in President's house and palaces & PM's house & also huts, that even the pet dogs in cities & village dogs knew him. Indeed he was a member of everybody's family & knew their sorrows, discomforts and expectations and was a silent witness of the history of every house hold in his area. One person showed great concern for postmen's safety and wrote that since there were chances of their being robbed, they should be given some training in self-defense or some device by which they could contact the nearest police station. Only two persons showed some ignorance of Postman's duties and dress, one said that be cleared letterboxes and the second wrote that postmen in different areas wore uniforms of different colours.

Epithets used for the postman were interesting, perceptive, imaginative and evocative- Time clock, Master

Decoder who deciphers addresses from the jungle of writing on the cover; a symbol of integrating of society, friend, philosopher and guide; a lifeline to our dear and near ones; the only human window to the outside world for old people living-alone; ambassador of goodwill; a noble example of service and sacrifice ; the "bosom friend" of society; like a lotus who is untouched by mud and water, he is unmoved by good and bad tiding; a true practitioner of democracy who shows no distinction between the rich and the poor and the male and the female, a hero from the earliest day; an oarsman of society without whom the society cannot sail in life, a harbinger of communications; a switch and machine of the modern world, as important as water or chlorophyll, keeper of conscience of society, an efficient errands man who carries a tiny world in itself in his bag, decider of our joys and sorrows; agent of lovers and protector of the poor pensioners, a bridge that connects all love and friendship, the lifeblood, soul and backbone of the postal department. Many regarded his work as the noblest, and looked upon him as an upright person, a man without corruption " so rare where there is corruption all round", the most well behaved, simple, humble and courteous of all government servants. They thought that postmen of all areas shared the same dedication, same value and most important, the affection and respect of society. Some felt that his salary was low and that he deserved better salary. Some acknowledged his usefulness as bringer of rasagollas from Calcutta and comics from Dubai, medicine from Switzerland and letters from pen friends all over the world playing a role in development of international friendship and fraternity.

A few narrated their personal experiences with postmen. A postman helped a girl's family in getting a good house on rent on her father's transfer to Delhi and another at Trivandrum. Another complained about a postman having thrown the letters in a river, thus doing an unfriendly act. A 10 year old girl wrote that earlier she was afraid of the postman; she thought that he was somebody like a policeman, in Khaki uniform and she kept indoors when he came but later, she found him lovable when one day he accosted her as 'daughter', enquired her name and said that it was a good name and thereafter their friendship flowed "like a cascade". One girl wrote that she did not like the clothes of the postman- "coarse and clumsily worn" and suggested that his dress should be "revolutionized" and another found the colour of his uniform "vaguely resembling saffron which symbolizes self-sacrifice" a bit dull and gloomy" which did not go with the "buoyant spirit" of the local postman. Still another expressed the fear that if they were not at home for two or three days the postman would tear off the letters "be up of carrying them for 2 or 3 days and if there were a money order or a parcel he would appropriate them for himself. And another girl regretted that the postman who was formerly composed of politeness, sincerity and truthfulness, had turned to be combination of "pollution, offences, sin and treachery and antisocial" and she was waiting for the return of the prodigal son to the straight path and when that happened, then only people would be able to post letters with confidence "otherwise there is always the fear of their being suffocated in the waves of the Arabian sea".

Among the entries which displayed keen observation and a certain literary flair were these- description of the cartoon of a postman "drooping

moustaches, bulging bag, crooked umbrella and a bundle in hand", description of his arrival "pedaling at full speed, braking to a sudden stop, thrusting letters in the letterbox at the gate, giving a gentle tap on the bell button and melting away into thin air-busy as a honey bee", "funny brown uniform, bulky bundle of parcels and letters and folded weather beaten umbrella hanging down the handle, which only help to scare off an unfriendly dog or ward off a drunken crook"; on hearing the shrill sound of a cycle bell, mummy ran through the kitchen, like Apollo II, the cycle was as old as he himself, for mummy, he was a God sent Angel, like the swan or the cloud messenger or God Hanuman"; without the Postman some of us would go insane and look at the magnanimity of a cloud in the sky, for conveying our letters to our dear ones but thanks to the postman we do not have to sprain our necks"; visualize the grateful toothless grin on a widow's face when she gets a MO from the Welfare Department or her son who works far away."

(Courtesy : P.O. in India and other essays)

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