



SIPA

DIAMOND JUBILEE YEAR

Bulletin

For Private Circulation to Members only

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Vol.34 No. 1

DANCES OF INDIA 8

Jan - Mar 2016

THEMATIC COLLECTION 11

QUARTERLY

Editorial.

ISSUES OF 2015

A Review

Dear members, this is the FIRST ISSUE of our diamond jubilee year. Being the year's first issue, as you all know we make a detailed review on the stamps issued by India post in the year 2015.

In 2015, India Post made 30 issues numbering 49 stamps and 9 miniature sheets including two miniatures of different styles for the Indo - Africa III summit. The forty nine stamps comprised 42 numbers of Rs.5 value and 7 stamps Rs.25 value. the nine miniatures costed Rs.350 bringing the total cost of issues of 2015 to Rs.735.

Hence a basic 'singles' collector has to spend Rs.735 for "Year pack 2015" and a collector also interested in first day covers and information sheets will be spending out around Rs.14 10 for a year's collection.

Coming to the issues of "Personalities" it is observed that the number of issues on personalities has come down considerably. If we leave out the issues on father of the nation, historical 'Rajendra Chola and Asoka', the number of issues on personalities is six only. Indeed, all collectors will definitely welcome this trend, provided it continues year after year.

It is really appreciable to have more 'joint issues' of friendship countries with three issues this year with France, Africa, and Singapore.

Though a money making idea and exercise, it is quite interesting to have variety in the same miniature sheet issued for India Africa 3rd summit.

Attractive designs of Samrat Asoka, Indian Ocean and Rajendra Chola, children's painting for children's day issue etc. made the collectors satisfied.

Meanwhile, it seems somewhere something is wrong in not giving the date of issue in the technical data page of the of the information sheet as was being done for ages. Of course, it need not be mendicant that the date of issue is the most informant information. It is not known that the miss is an oversight or a deliberate planning not to have a planned date of issue in the present day world of planning programme and progress. Philatelists are wishing and praying to see an printed date of issue in the information sheet in the near future.

On the whole, it is an enchanting year with 49 stamps to add to the kitty of the India and Indian Collector. Our heartiest thanks to India Post.

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Monthly Second Sunday Meetings

With President G.Balakrishna Das on the Chair, 17-members attended the meeting on the Second Sunday of December 2015 at the Philatelic Bureau, Exhibition Hall.

Mr. D. H. Rao, spoke on "Presidents Heet Reviews in Andhra Pradesh" Continuing, his series on Stamps of the world, Mr. Rolands Nelson, gave a brief compilation on. "Armenia"

STAMP NEWS MAHANT AVAIDYANATH

1.10.15

500

0.52mill

Mahant Avaidyanath was born on 18th May, 1919 in village Kandi, district Garhwal, Uttaranchal. His childhood name was Kripal singh. He lost his parents at an early age. Even as a child Kripal singh was drawn towards achieving salvation from this world. When he was slightly older, kripal singh left his house and sought and got patronage of saints in Rishikesh and Haridwar.



His inclination towards Nathpanth (cult) came after his association with Yogi Nirvritinath - a saint of Nathpanth, and it continued to grow after meeting yogi Shantinath - a great teacher of Nathpanth who was an erudite philosopher and freedom fighter.

Kripal singh visited the Gorakhanth temple in Gorakhpur with yogi Nirvritinath in the year 1940. At the time, the then Gorakshpeethadheeshwar Mahant Digvijaynath Ji Maharaj was looking for a suitable disciple. Gorakshpeethadheeshwar Mahant Ji Maharaj Found the qualities he was looking for in a disciple, in the child Kripal Singh and expressed a desire to make Kripal Singh his disciple to Yogi Shantinath. Inspired by the instructions of Yogi Shantinath, and the activities of Gorakshpeethadhiswar, Kripal singh accepted the offer to be a disciple of Mahant ji Maharaj on 8th Feb, 1942. Gorakshpeedhadheeswar Mahant Digvijayanath Ji Maharaj gave Kripal Singh the name 'Avaidyanath' and formally declared him as his disciple and the successor of Nathpanth.

Mahant Avaidyanath was elected as Member of UP Legislative Assembly on five occasions and was elected as Member of parliament on four occasions.

He held the post of Vice - President and General Secretary of 'Akhil Bharat Hindu Mahasabha'.

Mahant Avaidyanath - left for his heavenly abode, following a prolonged illness, on 12th September 2014.

CHARKHA

15.10.15

2 x 500

0.5mill each

A spinning wheel or Charkha is a device for spinning thread or yarn from natural or synthetic fibers. The spinning wheel replaced the earlier method of hand spinning with a spindle. From the earliest times, the spinning wheel was a common sight in Indian households. This is borne out by the excavations carried out at ancient sites of Harappa and Mohenjo - Daro. Earlier references about the processes of spinning and weaving are found in the Rig Vedas.

The allusion to the existence of the spinning wheel in the Arthashastra of Kautilya (4th Century B.C.) is another proof of its antiquity. It was then viewed in its outer aspect- as an instrument for making yarn by drawing out, twisting and winding fibres. Kautilya mentions an important state official as Sutradhyaksh or Head of the yarn section.



For centuries Charkha remained an important source of livelihood of artisans who, in utmost reverence, tied sacred threads to it, vowed in its name and burnt incense before starting their work on it.

During India's struggle for freedom, the Charkha became a significant symbol of Swadeshi movement which sought to bring about an economic revolution by discarding machine - made goods produced abroad and replacing them with the Indian hand - made cloth. The emphasis on charkha was aimed both at removing poverty of people in villages, who could supplement their income by working at home, and at impeding the flow of Indian money to the British industries.

Charkha received a new meaning and novel interpretation at the hands of Mahatma Gandhi. It reminded him of "the ever - moving wheel of the Divine Law of love". To Gandhiji spinning was like penance or sacrament, a medium for spiritual upliftment, a symbol of dharma, of self - help and self - reliance, of dignity of labour and human values, besides, being an emblem of nonviolence.

On the eve of the All India Congress Committee meeting in 0924, Mahatma Gandhi issued an appeal which state - "I believe in the spinning wheel. It has two aspects, terrible and benign. In its terrible aspect, it is calculated to bring about the only boycott we need for an independent national existence... In its benign aspect, it gives a new life and hope to the villager".

In 1921, The Congress Working Committee undertook Khadi promotion. It organized an independent body known as the 'All India Spinners' Association', popularly known as the Charkha Sangh.

Gandhiji was very keen on improving the Charkha technologically in order to improve its productivity. He announced a competition for design of a more efficient Charkha. This Charkha was required to be simple in operation, cheap to manufacture, and able to produce yarn of good quality in greater quantity. While he was lodged in Yeravda Jail, Gandhiji himself worked on a portable design of the Charkha which could be easily carried anywhere.

Theme : Freedom struggle, Gandhiji, Textiles, Industry.

Dr. Avul Pakir Jainulabdeen Abdul Kalam was born on 15th October 1931 at Rameswaram in Tamil Nadu. His father, Jainulabdeen, was a boat owner and also an imam of a local mosque. His mother, Ashiamma, was a housewife. Remembering his childhood, he has written that even though he was studying in the Vth standard, he has a special place in his home. There used to be no electricity and his house was lit by a kerosene lamp between 7 PM to 9 PM every evening. However, his mother provided him with a small kerosene lamp everyday so that he could study up to 11 PM.

After completing his education at the Schwartz Higher Secondary School, Ramanathapuram, Kalam attended Saint Joseph's College, Tiruchirappalli from where he graduated in Physics in 1954. Thereafter he did specialization in Aeronautical Engineering from Madras Institute of Technology.

Dr. Kalam made significant contribution as Project Director during development of India's first indigenous Satellite Launch Vehicle (SLV-III) which successfully injected the Rohini satellite in the near earth orbit in July, 1980 and made India an exclusive member of the Space Club.

As Chairman of 'Technology Information, Forecasting and Assessment Council' (TIFAC) and as an eminent scientist, he led the country with the help of 500 experts to arrive at Technology Vision 2020 providing a road map for transforming India from the present developing status to a developed nation.

Dr. Kalam then took up academic pursuit as Professor, Technology & Societal Transformation at Anna University, Chennai from November 2001 and was involved in teaching and research tasks.

Besides Dr. Kalam's scientific temper, his literary pursuits have also been illustrious. Dr. Kalam's four books - "Wings of Fire", "India 2020 - A Vision for the New Millennium", "My journey" and "Ignited Minds".

Dr. Kalam was one of the most distinguished scientists of India with the unique honour of having received honorary doctorates from 40 universities and institutions. He was awarded the coveted civilian awards, and the highest civilian award Bharat Ratna in 1997.

Dr. Kalam became the 11th President of India on 25th July, 2002 and remained in office till 2007. He has the distinction of being elected President of India with the support of both the ruling party and the opposition party.



Dr. Kalam passed away due to cardiac arrest while delivering a lecture on "Creating a Liveable planet Earth" to the students at the Indian Institute of Management Shillong, Meghalaya on 27th July, 2015.

Theme : Personality, Scientist, Presidents, Bharat Ratnas.

GORKHA RIFLES

02.11.15

2 x 500

0.6 mill each

FIRST GORKHA RIFLES: The History of The first Gorkha Rifles is a fascinating account of campaigns and battles. During the early eighteenth century, the Gorkhas from Nepal had extended their empire into Kumaon, Garhwal and Kangra Hills. This led to a confrontation with the British East India Company, resulting in the Gorkha War of 1815. Impressed by the fighting qualities of the Gorkhas, the East India Company offered to raise a Gorkha Regiment from the remnants of Amar Singh Thapa's Army after the Treaty of Sigauli. Thus, the First Nusseree (meaning friendly or loyal) Battalion came into being on 24 Apr. 1815 at Subathu, the present home of the 14 Gorkha Trainig Centre.



The Regiment soon started blazing a trail of glory and got its first Battle Honour of "BHURTPORE" in 1826. In 1850, the Regiment got its regular status and was renamed '66th Gorkha Regiment. After independence, the Regiment was rechristened 'The First Gorkha Rifles'.

Immediately after Independence, the Regiment excelled in the 1948 Jammu and Kashmir Operations. The Third Battalion whilst in CONGO, earned the highest gallantry award, when Capt GS Salaria was awarded the Param Vir Chakra, posthumously.

In addition to the Five Battalions of the Regiment, 15 Rashtriya rifles (comprising of personnel from 1 & 4 Gorkha Rifles) played a major role in combating terrorism.

THIRD GORKHA RIFLES: The Third Gorkha Rifles was raised by Sir Robert Colquhoun on 24 Apr. 1815 as the Kamaon Local Battalion.

In the pre World War era, the First & Second battalion took part in Afgan War, Tirah & Punjab Frontiers. During the World War -I & II the Regiment was actively involved in operations in Middle - East, North Africa, Europe & Burma.

The Second battalion was decorated with Battle Honour 'Pirkanthi' in the Uri Sector in 1948 while Fifth

battalion was awarded 'Shingo River Valley' in the Kargil Sector in 1971.

During 'OP VIJAY' in 1999, 1/3 GR, 3/3 GR, 4/3 GR & 5/3 GR actively participated in the OP VIJAY at Kargil, Drass and Battaliek Sector and 3/3 GR was awarded with GOC - In - C Citation for this operation.

Themes : Armed Forces, Army, Defense,

BORDER SECURITY FORCE

21.10.15 500 0.80 mill

The challenge of effective policing of Indo - Pak border arose immediately after Independence. At that time, and till 1965, the various Police units entrusted with security of the border were functioning largely under the control of the State governments.



Pakistan's deliberate and calculated incursion in the areas of India territory in Jan 1965 led to a localized offensive by its regular Army. It was in context of these early developments that the then Prime Minister of India desired a thorough review of security arrangements at the borders against Pakistan be carried out and, if necessary, a Central Force be established.

The Boarder Security Force (BSF) came into being on 1st December, 1965, with 25 Battalions, under the charismatic leadership of Shri K.F. Rustamji.

The Border Security Force was constituted as an Armed force of the Union in 1965 for guiding the Nation's international borders. Originally, the main role given to BSF was divided into two main categories i.e. Peace Time Role and War Time Role. Although, the concept of border security has undergone a sea change with the growing vulnerability of the borders, yet the Peace and War Time Role of BSF have remained the same as under:-

The BSF, played a commendable role in the struggle for the liberation of Bangladesh and in the subsequent conflict with Pakistan. Its contribution to our victory over Pakistan has been widely acclaimed.

During the 1971 Indo - Pak war, BSF Fought shoulder to shoulder with Army against Pakistan regular and irregular troops in defensive as well as offensive actions. The BSF personnel made supreme sacrifices during the war and were decorated with numerous medals for their act of gallantry.

Presently, the BSF is also sending its UN peace keeping contingents to Congo and Haiti. It is also sending security personnel to the High Commission at Colombo. In the past, the organization has also sent personnel on UN missions in countries like Cambodia, Kosovo, Bosnia etc.

The force which started with a modest holding of 25 Battalions expanded in a gradual manner to 186 Battalions including three DM (Disaster Management) Battalions.

THIRD INDIA - AFRICA FORUM SUMMIT

29.10.15 4x500, 2x2500 0.50mill each

The Third India - Africa Forum Summit (IAFS - III) is to be held from 26-29 October, 2015 in New Delhi. The first two Summits were held in 2008 in New Delhi and in 2011 in Addis Ababa. The IAFS - III will be the first India - Africa Summit where Leaders of all 54 African countries, withwhom India has diplomatic relations, have been invited to participate.



The India - Africa strategic partnership flows from the longstanding maritime trading and cultural links across the Indian Ocean.

The multifaceted India - Africa development partnership based one quality, friendship and solidarity represents South - South cooperation in all its dimensions. This encompasses human resource development through scholarships, training, capacity building.

India - Africa trade has multiplied over twenty times in the last fifteen years and doubled in the last five years to reach US\$ 72 billion in 2014 - 2015. Investment by Indian companies into Africa has also grown significantly and is estimated to be in the range of US\$ 30-35 billion.

Since the Second India - Africa Forum summit, over 24,000 scholarships have been provided to African countries.

In the last decade, a total of almost US\$ 9 billion in concessional credit has been approved for nearly 140 projects in more than 40 African countries by Government of India have been completed.

The Third India - Africa Forum Summit is taking place in a year that marks the 70th anniversary of the United Nations. It is the First since the achievement of 50 years of pan - Africanism and African Renaissance and shortly

following the landmark adoption of the Agenda 2063 by the African Union. It is also the first since the landmark 50th anniversary of the Group of 77 last year. The Summit follows weeks after the adoption of the 2030 Agenda for Sustainable Development by the United Nations General Assembly (UNGA) and the deliberations held at the Third International Conference for Financing for Development in Addis Ababa a few months ago. India and Africa have worked together to develop a common understanding of our core priorities for an inclusive economic growth to eradicate poverty and allocate adequate resources for sustainable development.

The Third India - Africa forum Summit is expected to provide a unique opportunity to celebrate the longstanding friendship between India and Africa and to chart the course of our strategic partnership going forward.

Theme: Joint-Issues, Animals, Flora & Fauna, Africa, Wild life.

CHILDREN'S DAY

14.11.15 500,2500 0.6 mill each



Children's Day also known as Bal Diwas, is celebrated every year in India on 14th of November and is a day to engage in fun and frolic. But it is not just that. This day is celebrated to increase the awareness of people towards the rights, care and education of children and to remind us all to renew our commitment towards the welfare of the children.

India's first Prime Minister, Pandit Jawaharlal Nehru, was born on November 14. Apart from being known for his skills as a statesman, Nehru was also immensely fond of children. He believed that children were the future of a Nation and they needed utmost care. Fondly referred to as Chacha Nehru by children, he emphasized the importance of giving love and affection to children, whom he saw as the bright future of India.

The Department of Posts organized a nation-wide stamp design Competition on the theme "A Day in the Rains" to design the stamps to be released on the occasion of Children's Day this year. A set of two stamps and a Miniature sheet were designed for release on this occasion. 38,200 entries were received from all over the country, by the scheduled date for sending in of these entries. The designs on the stamps and Miniature sheet are based on the Prize-winning entries submitted by Yamini K, Kimaya Gupta & Rohit Gupta.

Theme: Children, Children's Day, Paintings, Dances.

BHARAT HEAVY ELECTRICALS LIMITED

16.11.2015

500

0.6mill

Bharat Heavy Electricals Limited (BHEL) is an integrated power plant equipment manufacturer which has emerged as one of the largest engineering and manufacturing companies of its kind in India, engaged in the design, engineering, manufacture, construction, testing, commissioning and servicing of a wide range of products and services for core sectors of the economy, viz, power, transmission, industry, transportation (Railways), renewable energy, oil and gas and defence, with over 180 product offerings to meet the needs of these sectors. The establishment of BHEL in 1964 was a breakthrough in the creation of India's heavy electrical equipment industry.



To cater to the increase in demand for power generating capacity, a decision was taken by the Government of India to set up three plants for the manufacture of heavy electrical equipment. The first one was at Tiruchirappalli (Tamil Nadu) for high pressure boilers, the second one at Hyderabad (Andhra Pradesh) for steam turbo generators and high pressure pumps and compressors, and the third plant at Hardwar (Uttarakhand) for large steam turbo generating sets and motors and also hydro generating sets including turbines and generators. Thus Bharat Heavy electricals Limited came into being on 13th November, 1964.

HE(I)L and BHEL were formally merged in January 1974 to create a truly modern global enterprise.

BHEL today is amongst world's few companies which have the capability to manufacture the entire range/type of power equipment and has the capability to deliver 20,000 MW of power equipment per annum.

BHEL also has a widespread overseas footprint in 76 countries with the cumulative overseas installed capacity of BHEL manufactured power plants nearing 10,000 MW in countries such as Malaysia, Libya, Oman, Iraq, the UAE, Bhutan, Egypt and New Zealand.

Theme : Energy, Electricity, Engineering, Industry.

INDIA - SINGAPORE : JOINT ISSUE

24.11.15

500,2500

0.3mill each

India and Singapore enjoy excellent bilateral relationships with each other with frequent and active interaction through different platforms that allow both countries to exchange views on many issues of common concerns.

This year, 2015 will be the 50th anniversary of

Singapore and India's bilateral relationship. To commemorate this significant milestone, the India - Singapore Joint Stamp Issue is being released. Depicted in this joint stamp issue are the presidential residences of both countries - The Istana of Singapore and Rashtrapati Bhavan of India.



Rashtrapati Bhavan :

Formerly the British Viceroy's house, the building that stands at the heart of the modern Indian Republic became Government House on 15 August, 1947, when India gained Independence. It became the residence of Chakravarti Rajgopalachari, the first Indian Governor General, on 21 June, 1948, when he was sworn in following the departure of Lord Louis Mountbatten, the last British Viceroy and first Governor - General of India. It was renamed Rashtrapati Bhavan on 26 June, 1950, after the assumption of office by the first President of India, Dr. Rajendra Prasad.

Theme: Residences, Buildings, Presidents, Joint - Issues.

EEPC INDIA

24.11.15 500 0.6mill

EEPC India (formerly Engineering Export Promotion Council) was set up in 1955, under the sponsorship of the Ministry of Commerce, Government of India, for promoting exports of engineering goods, Projects and services from India. EEPC India, which started out in a small way with few members, has established itself as the largest export promotion council in the country in the last five decades. Today EEPC India has a membership of around 13,000 engineering firms. EEPC India is the first export promotion organisation in the country to have received the ISO 9002 certification and also the first organisation in the country to have achieved ISO 9001:2000 certification for designing and organising Indian Engineering Exhibitions (INDEES) abroad.



Since its inception in 1955, the EEPC India has played a pivotal role in transforming the profile of India's engineering exports sector. Indian engineering exports have risen from a mere US\$10 million in 1956-57 to US\$62 billion in 2013-14.

The marketing activities of the Council are manifold. In addition to direct marketing, structured promotional events are organised on a regular basis to

create awareness among exporters. These promotional activities comprise product specific delegations to targeted countries, organising exclusive Indian Engineering Exhibitions overseas, participation in specialized trade fairs and catalogue shows overseas, Buyer - Seller Meets, and product - specific seminars / conferences in India and abroad.

EEPC provides a range of services to overseas buyers free of cost to facilitate the procurement of products from India. These include helping to identify suppliers in India who conform to the needs of buyers, arranging visits of overseas buyers, exploratory business missions and trade delegations to India, acquainting buyers with the business climate and policies in India, and helping to amicably settle trade disputes and remove operational constraints.

Theme : Economy, Industry, Engineering.

ZOOLOGICAL SURVEY OF INDIA

03.12.15 500,2500 0.25, 0.50 mill

India is very rich in terms of biological diversity due to its unique biogeographical location, diversified climatic conditions and enormous ecodiversity and geodiversity. According to the world biogeographic classification, India represents two of the major realms (the Palaearctic and Indo - Malayan) and three biomes (Tropical Humid forests, Tropical Dry / Deciduous Forests and Warm Deserts / Semi - Deserts). With only about 2.4% of world's total land surface, India is known to have over 7.50% of the species of animals that the world holds and this percentage accounts for nearly about 92,000 species so far known.



The Zoological Survey of India (ZSI) was established on 1st July, 1916 to promote survey, exploration and research leading to the advancement in our knowledge on various aspects of the exceptionally rich animal diversity of the Indian subcontinent. The survey has its genesis in the Museum of the Asiatic Society of Bengal (1814-1875) and the Zoological Section of the Indian Museum (1875-1916) in Kolkata.

With the increasing interest in the life sciences and with the advent of country's Five Year Plans, the expansion programme of the survey was taken up. The Survey has established 16 Regional and Field Stations so far, and has developed into a major National Institution with its Headquarters at Kolkata.

Zoological Survey of India has been monitoring services on population status of commercially important species of fauna and providing input for underutilized,

culturable species both from terrestrial and aquatic systems.

Zoological Survey of India is approaching 100 years of its service to the nation and is an important knowledge Bank for future India. It assists the Ministry of Environment & Forests, Government of India in the conservation of fauna of the country.

Theme: Flora & Fauna, Ecology, Animals, Wild Life.

SUMITRANANDAN PANT

23.12.15 500 0.3 mill

Sumitranandan Pant (May 20, 1900 - December 28, 1977) born in Kausani in Almora district of Uttarakhand, was one of the major literary figures of modern Hindi literature who founded the Chhayavaad format of Hindi poetry. Shri Pant spent his childhood and adolescence in the picturesque Kumaon hills of Uttarakhand. Having finished his early education in Almora, he went to Queens College in Kashi (Varanasi) and then attended Prayag University where he spent some time and published his collections of poems "Veena" and "Pallav" under the name "Sumitranandan Pant".



Sumitranandan Pant attained most of his literary achievements in Allahabad. His initial writings were published as Yugvani and Garmya. His poems were impression of his thoughts on the then socio - political scenario and he drew inspiration from his scenic surroundings in Kumaon.

Chhayavaad refers to the era of Neo - romanticism in Hindi Literature, particularly Hindi Literature, particularly Hindi poetry (1917 - 1938) which was marked by an upsurge of romantic and humanist content.

Sumitranandan Pant had taken to poetry when he was just seven years old and was studying in the 4th grade. The period from 1907 - 1918 has been acknowledged by Shri Pant himself, as the first phase of his notable writing career. The poems that he wrote during this period have been compiled and published in "Veena" (1927).

Shri Pant wrote mostly in Sanskritised Hindi. He authored twenty eight published works including poetry, verse plays and essays. Some of his prominent works are Chidambara, Veena, Pallav, Gunjan, Gramya, Yugant, Yugvani, Lokayatan, Kala aur Boodha Chand.

Sumitranandan Pant was awarded the Jnanpith Award in 1968 for a collection of his most famous poems, "Chidambara". He was awarded the Nehru Peace Prize by the Soviet Union for "Lokayatan" and the "Sahitya Kala Academy" award for "Kala aur Boodha Chand". He was

awarded the Padma Bhushan in 1961. Sumitranandan Pant died on 28 December, 1977.

Kausani, near Almora in Uttarakhand, has a museum called "Sumitranandan Pant Gallery" dedicated to the memory of this great poet and writer.

Theme : personality, literature, Hindi, poet, writer.

ALAGUMUTHU KONE

26.12.15 500 0.32mill

'Maveeran' Alagumuthu Kone (very brave person) was born in 1710 in Kattalanjulam, in the State of Tamilnadu. He is known for having raised one of the first revolts against the British in India.



The domination of British in Tamilnadu began in the 1750s. They defeated the Nawab of Arcot and collected tax directly from the people of Tirunelveli. They had appointed Khan sahib and authorized him to collect tax in Madurai as well as Tirunelveli. The King of Ettayapuram, Ettappanayakar-29 alongwith Alagumuthu Kone, refused to pay tax to the British.

However, Boothalapuram Ettayya, one of the cousins of Ettappanayakar - 29, offered to pay the tax and serve under the conquer Ettayapuram. Khan Sahib helped him conquer Ettayapuram. Khan Sahib attacked and captured Ettayapuram and announced Boothalapuram Ettayya as the King of Ettayapuram. Maveeran Alagumuthu Kone managed to save Ettappanayakar's life and kept him safely in the provinces of Perunazhi.

Ettappanayakar - 29, died hearbroken at his brother's conspiracy. Thereafter, Maveeran Alagumuthu Kone crowned Venkateswara Ettappar - 30 as his successor in Perunazhi.

He then collected an army to defeat the conquerors of Ettayapuram. Many braven men from Maoli and Bethanayakanur joined his army. He trained them and segregated them into two groups one under his leadership and the other under Venkateshwara Ettappar.

Sivasangaram Pillai got to know of Alagumuthu Kone's moves and warned Khan Sahib the danger. Khan Sahib's men surrounded the army of Alagumuthu Kone at midnight.

Alongwith 255 soldiers, Maveeran Alagumuthu Kone was captured. Alagumuthu Kone, alongwith some others was tied to the mouth of a Canon and shot to death in July 1759. Eversince, the eleventh of July is celebrated to honour the Maveeran Alagumuthu Kone as a mark of respect for his supreme sacrifice.

Theme : Leader, Personality, Freedom struggle.

INSTITUTE FOR DEFENCE STUDIES AND ANALYSES

30.12.15

500

0.6mill

The Institute for Defence Studies and Analyses (IDSA) is a non-partisan, autonomous, registered, society, funded by the Ministry of Defence, Government of India.



Established in New Delhi on November 11, 1965, the IDSA is dedicated to objectives and policy relevant studies on all aspects of defence and security. Over the years, it has emerged as the nation's premier think tank on strategic affairs.

The IDSA was registered as a society on November 11, 1965. The initiative for setting up a non-partisan, autonomous research institute dedicated to national security came from then Defence Minister Shri Yeshwantrao Chavan, who was one of the Institute's founding members. In the aftermath of the 1962 Sino-Indian war, a need was felt to educate policy makers about the larger security environment and to provide policy alternatives for use by the government.

As per IDSA's memorandum, the objective of the organization was "to initiate study, discussion and research on problems of National Security came from the Defence measures on economic, social and political processes", and to promote research and exchange of information on "defence studies and analyses, strategy, disarmament and international relations".

The vision statement of the institute adopted in 2007 brings further clarity to its activities and emphasizes on policy-oriented research, training and capacity building and public education.

The IDSA's larger mission has been to promote national and international security through generation and dissemination of knowledge on defence and security issues among the larger strategic community in India and the world.

The IDSA is funded entirely by the Ministry of Defence, Government of India. It is governed by a neutral and non-political personalities, elected for a period of two years, by the general body.

Although the IDSA is funded by the Ministry of Defence, Government of India, it has all through protected and maintained its autonomy. The system has functioned well and is a model for other government funded institutes as to how best to maintain their autonomy.

The institute has a well-qualified multi-disciplinary research faculty drawn from academic,

defence forces and the civil services, representing a diversity of views.

India's growing profile as an emerging power has helped the IDSA raise its profile nationally and internationally. Against this setting, the IDSA has positioned itself well, and played a key role in interacting with policymakers and raising awareness about strategic issues in the public. The objectivity of IDSA publications as well as their quality has ensured that the institute is seen as a respectable think tank in the country and abroad.

Theme : Armed forces, Buildings, Defense.

THE STORY OF THE DANCES STAMPS OF INDIA

DHIRUBHAI MEHTA

The Dance Series of Special Postage stamps were issued on Monday, the 20th October, 1975 at a special ceremony in Bombay, hosted by the National Centre for Performing Arts. Releasing the stamps, Dr. Shankar Dayal Sharma, then Union Minister for Communications said, "It was the first time that a series of six stamps on dance forms had been issued. He hoped that it would generate interest in the classical dance forms because dancing was a universal language and human trait." He continued that "Our heritage of dancing originates from Nataraja signifying happiness because Lord Shiva rejoices and dances in extasy." "In India," Dr. Sharma said, "we have variety of dance forms which should all be encouraged."

"Dance" he said "must, not merely depict mythological themes from the Mahabharata and the Ramayana but also more modern and basic themes relevant to the times." Dr. Sharma refuted the contention that it would die in democracy. He pledged Government support to art if sufficient enthusiasm was generated among the people.

Earlier, Sr. Member, P&T Board, Shri Daljinder Singh said that the release of the stamps was a landmark for the P&T Dept. The trustee incharge of the National Centre for the Performing Arts Mr. J. H. Bhabha welcomed Dr. Sharma and Centre's Executive Director, Dr. Narayana Menon proposed a vote of thanks.

The programme was preceded by performances of Manipuri, and Kathak dances given by well-known artists. The Minister presented stamp albums, to Damyanti Joshi, Kanak Rele and Nayana Jhaveri, Mr. Bhabha and Dr. Menon.

One of the dance critics writing in his column mentioned that the P&T Dept. has well designed the stamps without making the artists noticeable. Instead, the classical forms are given importance.

THE DANCE SERIES

The "Dances of India" series is part of the drive to use the medium of the tiny bits of paper the postage stamps to portray India's, culture and natural wealth.

The series consisting of six stamps are yet another prestigious multicolour stamps brought out the Postal department and it is very popular and much sought after stamps for the thematic collectors.

Verticle in format, the denominations are 25 (Bharata Natyam), 50 (Orissi), 75 (Kathak), 100 (Kathakali), 150 (Kuchipudi) and 200 (Manipuri). The 100 and 200 denominations have two figures a male and a female, while female figures are shown on 25, 50 and 75 and a male appears on 150 denomination stamp. All stamps depict full figures on a dark background. They are printed by photogravure at the India Security Press, Nasik.

THE STORY

The story of the six multi-coloured stamps depicting important dance forms of India is very fascinating. It takes the Reader behind the scene of the issue of -the stamps, The idea to issue the dance series in multicolour was thought of in October 1973 and the stamps were finally released on October 20, 1975. It took two years of planning, preparation and the issue.

Behind the dance series of stamps, there is a long story. The preparatory work started 18 months ago when the Department asked the wellknown classical dance schools in the- country to send colour transparencies showing exponents in attractive, mudras of dance forms. A flood of over 1000 transparencies poured in. Several months of screening re-sulted in the selection of the Six photos which now appear on the stamps.

The multicoloured costumes worn by the dancers posed a problem for the India Security Press where the stamps are printed, to have them delicately screened in four colours. The Security Press had to depend upon normal screening which could not have given the merit of the originals. As such the coloured transparencies of the designs were flown to W, Germany to have them electronically scanned from a reliable firm.

Nearly a year passed by in the efforts to collect authentic and representative material. Institutes such as Sangeet Natak Academy, the Kathak Kendra and the Kuchipudi Art Academy were contacted, consulted and their valued advise obtained.

In the last many years that the Postal Department has produced the special postage stamps, the Dance Series was one which posed many problems such as the authenticity of the subject and selection of good designs, colours, the colour scanning, the number of issues, the final approval of the designs, the lack of adequate copper rolls for the multicolour stamps. The stamps required practically all the available copper rolls which made the department postpone the issues a few times. To give the perfection in colour which had to be nearest to colour schemes in the original art work, the Security Press had to work hard on the photographs and/or colour transparencies and take the help of foreign experts. The

Design Subcommittee had to discard many colour trials and proofs before the final selection was made and print order given.

All these make the story of the Dance Series a very interesting reading.

Like the Miniature paintings, the Masks and the Birds, the Dance series was made yet an other prestigious issue. The dance series depicted India's art and culture and the stamps would be silent ambassadors of the country, as such the Dept. at one time wanted to examine the suggestion of printing of the stamps abroad, or have imported ink etc. for the use.

The past experiences of the multicolour work so far done and the draw-back and the difficulties it had on each of the issues were tried to overcome for the dance series. As a result, the stamps have been well designed, printed and well received from all quarters which could be seen from the high figures of the first day sales.

DESIGNS OF STAMPS

The coloured transparencies obtained from "Sangeet Natak Akademy on various dance forms "so also from others were shown to the members of the Design Sub-committee in April 1974. It 'was felt that well-known dancers should not be depicted on the stamps as this is likely to give them publicity and would be resented to by others. After discussions, it was suggested that not-so-well-known dancers may be selected for each of the four dance forms to be depicted on the stamps viz. Bharata Natyam, Kathakali, Manipuri and Kathak. It was also suggested that some reputed photographers may be commissioned for taking the photographs of the dance poses and some assistance of the Sangeet. Kala Academy and reputed dance artists may also be taken in the matter. As to the selection of dance forms for the stamps, Sangeet Kala Academy was consulted who advised "We recommend the following forms of Indian classical dances, in order of priority according to their importance and popularity:

1. Bharata Natyam
2. Kathakali.
3. Kathak
4. Manipuri

There are of course some other forms of classifiable dances too, such as Koodiyattam, Mohini Attam, and Kuravanji but they need not be considered for the present, because they are not too widely known". They also opined and advised not to base the illustrations on the photographs of known dancers. The Akademi observed that it would have much greater impact if the artists make their own design after seeing the various photographs and colour transparencies of the particular dance style. The point is that no dancer by name should be recognisable in any particular illustration and the Akademi offered to assist the artists in this connection.

In July, after examining a number of colour transparencies, two coloured transparencies of Bharata Natyam and other of Orissi were selected. Two more

designs were to be selected for Manipuri and Kathak. An artist of Bombay submitted four designs, with layout in square shape' and were placed before the committee for consideration. The suggestion that the stamps on Indian Dances may be in square format was looked into. A card showing various formats possible was also prepared and after discussions, it was felt that the format of the stamp will depend on the design. A few more coloured transparencies from others were also placed at the meeting for consideration.

Coloured transparencies - two of Manipuri and one of Kathak were selected in addition to the two earlier selected viz. those of Bharata Natyam and Orissi. It was suggested that these coloured transparencies may be utilised for the designing of the stamps after consulting the Sangeet Natak Akademi as to the authenticity of the poses and mudras.

On the basis of the transparencies selected for Bharata Natyam and Orissi, the Nasik Security Press prepared two designs which were considered by the Committee in August. The design of Bharata Natyam was selected but that of Orissi was not approved by the Committee. The coloured transparencies since received for Kathak and Kuchipudi were placed before the committee and one of the transparencies of Kathak sent by the Sangeet Natak Akademi was also selected for the design. It was felt that more transparencies on Kathakali and Manipuri be collected and placed before the Committee at its next meeting to finalise the selection of transparencies of the dance series.

The layout of the stamps prepared by the Nasik Security Press on the basis of the transparencies was discussed. The transparencies on Manipuri and Kathak dances which were selected by the Committee were shown to Secretary, Sangeet Natak Akademi who mentioned that the costumes used in the Manipuri dance are not correct and as such it was suggested not to use these for the stamps. He further suggested that Manipuri dance troupe was in Delhi and he could take some good photographs of Manipuri dances specifically to suit the stamp design. Such transparencies were placed for consideration at the meeting.

In September, the designs of Manipuri, Kathakali, Kuchipudi and also that of Bharata Natyam were finally approved for the series and it was suggested that the layout should be uniform keeping white strip for the inscriptions. This was explained to the Security Press representative. At the Committee meeting in November, the four designs prepared by the Nasik Press on the recommendations of the Committee in the earlier meetings were approved.

It was however felt that instead of four stamps six stamps may be brought out on this series to do some justice to the various popular dance styles and forms in the country. The two coloured photographs and the coloured transparencies for other dance styles were also approved by the Committee.

As far as the layout of the designs of this series, it was decided to modify the layout prepared by the Security Press. It was suggested to give white panel below all the

stamps and the dance poses may be shown on the top instead of a white strip in the top for inscription, it was felt that in the dark-background the dance figures will not stand out. It was therefore suggested to have lighter shades for the background. The Security Press was requested to have one of the rough designs prepared with lighter background for examination.

In November, the designs of Manipuri Kathakali, Kuchipudi and also that of Bharata Natyam were finally approved for the series. It was suggested that the layout should be uniform keeping white strip for the inscriptions which would make it possible to deface the stamps when used. This was explained to Dy. Master (Designs) of the Security Press.

At the November '74 meeting of the Philatelic Advisory Committee, the stamp designs were shown. The question again came up about the pictures of famous dancers. The PAC was informed that the recommendations of the Sangeet Natak Akademi as to the different dance styles which should be adopted on the stamps were first obtained. A number of coloured transparencies mainly from the Sangeet Natak Akademi were collected and out of them, selections of very good pictures of the dance styles were made by the Design Subcommittee. By and large, efforts were made to see that pictures selected are not those of famous dancers but the Design Subcommittee felt that some poses of wellknown dancers were so nice that they could not be eliminated only because they are famous dancers. It was suggested whether faces of the dance poses may be touched up to avoid the identity. The members felt that this would not be possible and the stamp would not look nice. It was ensured that no acknowledgement would be given to the dancers who have posed for it and thereby they will remain unidentified.

At the Design Sub-committee meeting held in December '74 the light colour background shown on the dance poses was not liked by the members. It was agreed that the greenish dark original background should be used for the entire series and the representative of the Security Press was briefed suitably in the matter. At the Design Sub-committee Meeting held in January 75 six designs prepared by the Nasik Security Press on the basis of selected coloured transparencies were approved with the following modifications : (i) In all the stamps, the captions should be at the bottom, Bharat in Hindi and India in English should be in two lines one below the other for uniformity (ii) denominations in all the stamps should be of a consistent size and type (iii) the figure '1975' will be at the bottom left hand corner in very small type (iv) The dance styles should be mentioned in the pictures in the same style as has been indicated in the designs of the stamps of Birds series and (v) it was also suggested that the background colour should be dark (greenish brown).

The six designs for the dance series as approved by the Design Sub-committee were placed before the Philatelic Advisory Committee in January 1975. It was pointed out that while the dancers shown on the stamps will remain anonymous, the name of the dance style will be mentioned on the stamps. It was further pointed out to the

Philatelic Advisory Committee by the Hon'ble Minister who also agreed to a set of six stamps that it will be difficult to leave out any of the dances selected as it would lead to controversies. At this stage, the Philatelist members of the committee expressed a view that set of six stamps should not be encouraged. The Committee after discussion, agreed to six stamps with a suggestion that in the future series, the number of stamps should not exceed four. It was decided to bring out stamps in this series in the denominations of 25P, 50P, 75P, Rs. 1, Rs. 1.50 and Rs. 2/-



Thus the dance stamps were born - a story of colour, detailed accuracy of the dance styles, the co-operation of various institutions, For the multicolour designs which required the use of a number of copper rolls at one time put out of gear the production schedules of other stamps which was done as one of the most prestigious special stamps produced by the Department.

(Courtesy: Philatelic Journal of India, 1977).

THEMATIC COLLECTION

Shri S. P. Chatterjea

Educative aspect of Philately has been acclaimed all over the world. In fact a collector who builds up on any theme with original research becomes a master of the subject be it in sports, medicine, agriculture, scientific subjects or any other. That is why philately has become so popular in every country of the world. There are many countries where one third of the population is Philatelists or Collectors. Unfortunately the hobby has not yet been able to take much roots in our country. Without going into the various reasons thereof, I feel that the main reason is that our youth who have already taken the hobby feels frustrated when they do not fare well in the competitions and loose interest. This is because proper guidance is still not available to all of them,

My attempt today therefore will be to let you know what are the salient points necessary to build up a thematic collection and how to score high in competitive exhibitions. Collections of stamps started in the middle of 19th Century after the issue of 1st postage stamp in 1840. At that time collectors used to collect one's own country's stamp or those of the whole world. It was possible at that time as

the stamps issued were small in number as would be seen from the first hundred years figures given below :

From 1840 to 1899 about 16,000

"	1900 to 1909	"	8,350
"	1910 to 1919	"	11,200
"	1920 to 1929	"	18,300
"	1930 to 1939	"	18,600
			72,450

In the last 45 years it has gone beyond 3 lakhs.

With this phenomenal rise in the number of issues it becomes impossible for anyone to collect stamps of the world in general. Thus gradually collections on various aspects of philately became a necessity like Traditional, Postal Stationery, Postal History, Aerophilately, Astrophilately, Macrophily, Maximaphily and Thematic Philately. Both Senior and Junior Collectors started their collections in one or more of the above aspects. To build up a classical collection viz Traditional, Postal History or Postal Stationery now a days has also become extremely difficult and expensive for the scarcity of materials. Thus collectors have mainly concentrating more on Thematics.

Before I tell you about how to build up a thematic exhibit, I would like to inform you at the beginning how a thematic exhibit is assessed. You will then be able to build your exhibit exactly to the requirements of the competition and help you to score better.

In evaluating a thematic exhibit the Jury will observe both the Thematic and Philatelic elements as per following criteria :

1.	Thematic Elements	Marks
	1.1 Plan	20
	1.2. size	5
	1.3 Development of the theme	25
2.	Philatelic Elements	
	2.1 Philatelic Knowledge	20
	2.2 Condition and rarity	25
3.	Presentation	5
		Total 100

The assessment of Youth collection are however done differently on the basis of their ages and according to their abilities. I am however dealing here with thematic collections of senior collectors.

Medals are awarded according to the marks obtained by the exhibit as below.

For 60 marks - Bronze, 65 marks - Silver Bronze, 70 marks - Silver, 75 marks - Large Silver, 80 marks - Vermeil, 85 marks - Large Vermeil, 90 marks for Gold and 95 marks for Large Gold.

In all World / International Exhibitions a thematic class is always included. Special International exhibitions exclusively for Thematic Collectors are also held frequently. Recently we had such an exhibition in Buenos

Aires called Argentina 85. Another will be held in Sydney in 1988. In such an exhibition Grand Prize (Grand Prix d'Exposition) is awarded to the best exhibit which clearly exceeds the minimum requirement of the Large Gold.

Although in Nationals, Regionals and District level exhibitions in India the marks system has not been introduced in full but steps have been taken to have the system introduced so that the exhibitors prepare themselves at par with the Internationals.

The above mark sheets clearly reveal the principle of assessing a thematic collection on the scientific basis.

Having thus become fully aware about how thematic exhibit is assessed in the exhibition we will now discuss how to fulfill such requirements.

Choice of Theme

Firstly a theme has to be chosen. Fortunately stamps have been issued practically on all the themes one can imagine. But you have to be very careful in making a choice of theme for your collection. The theme should essentially be such one which you have a genuine interest. Secondly the theme should not be on a very common subject which everyone takes up. A theme should be such where you can show your knowledge. Sufficient mark is given on the degree of difficulty and originality of the theme, which you cannot afford to lose.

What to Collect

The thematic collection is built up with all types of related appropriate philatelic materials. Non-philatelic items should not be included. As per F I P definition philatelic material is that which, for the purpose of transmitting mail or other postal communications, has been issued, intended for issue or produced in the preparation for issue, used or treated valid for postage by Governmental, local or private Postal agencies or by other duly commissioned or empowered authorities. The Postal administrations provide us with Stamps, Stationery and cancellations which are the base of the exhibit with other items spread throughout.

'Stamps' include singles, multiples, coils, booklets, souvenir sheets, definitives, commemoratives, semipostals, airmails, specials deliveries, postage dues, revenue etc.

'Stationery' comprises of postcards, inland letters, envelopes, registered envelopes, wrappers, aerogrammes, postal forms, telegraph forms etc.

'Cancellation's means date cancellations, pictorial cancels, postal meter cancels, private meter cancels, auxiliary markings, protected markings etc.

The cancelled covers and documents that went through the mail carrying the correct amount of postage for the service are very important items of collections. Jury would like to see such covers of various usages like local, internal, foreign, airmail, registered, censored, postage

due etc. all franked primarily with stamps depicting the theme. Unaddressed covers and covers that are obviously over franked are discouraged. Choosing of right covers for the thematic collection shows philatelic knowledge.

Materials leading up to issuance of stamps like the original artists' drawings essays, proofs, colour trials, specimens etc. can be included in the exhibit.

It should however be clearly understood that each item selected for the exhibit must strictly be related to the chosen theme and show its thematic information in the clearest way.

How to Collect

It is rather difficult to collect philatelic materials for themes as they cannot be collected nor it is desirable to collect only from one country. You will have to therefore first note down the items to be collected from the catalogues and the check lists published by the A T A or other sources. This is why you are to become a member of the local Stamps Club to get access to the reference books. After you prepare the list you will have to procure them through your pen friends or stamp dealers or other available sources. This is the reason why all thematic collectors have number of pen friends in different countries. You send his/her requirements from your country and they will send yours. Make it a point to ensure to collect the items in pristine condition if not as good a condition as possible. Judicious Collection consistent with the chosen theme would show the depth of your thematic research and philatelic knowledge.

The Plan

The plan page must be provided at the beginning of the exhibit. The title of theme chosen may be given at the top of the page on bold letters and a small text introducing the theme. The title and the introduction alone may also go to a separate page as the first page and the plan page as 2nd page. I however do not suggest to have a separate title page but this can very well be accommodated in the plan page itself. This is where you are to explain what you are going to show and how you are to accomplish it. In effect the plan defines the structure of the work and its sub division into parts. It has to be logical, correct and balanced and cover all aspects related to the title. It has to be fully consistent with the title chosen and should be constructed according to the thematic storyline. It should be remembered a plan based on a classification by issue date, type of material is not considered suitable. Each theme can be presented in more than one way. The more the theme is researched, the more originally the materials represented. You must therefore give a very careful thought to detail out the chapter and sub-chapter headings of your personally preferred sequence to properly develop the storyline. The chapters and sub-chapters should be numbered following the decimal system and should show the breakdown of how many pages you are showing in each sub-chapter and how many pages you have in your collection. The exhibit is on thematic collection as such this should not have any Philatelic sub headings in the plan like "Cancellations", "Watermarks", "Fancy Cancels". Such

materials collected should be shown where they can best develop the storyline of the theme.

To help the exhibitors I am reproducing a plan page of an International thematic exhibit.

THE ELEPHANT

Title Page, Introduction, Exhibit Plan	Collection pages	Exhibit pages
	2	2
1. Elephants are not all alike		
1.1 Ancestors	8	2
1.2 Species	-	-
1.2.1 African	2	2
1.2.2 Asian	4	4
1.3 Differences	8	3
1.4 Elephant Life	8	4
2. Elephants and early explorations		
2.1 Explorers	20	5
2.2 Ivory	15	4
3. Elephants and the African Economy		
3.1 Natives	5	2
3.2 Settlement	55	10
3.3 Independence	25	0
3.4 Tourism	12	2
4. Elephants and the Asian Economy		
4.1 Natives	2	1
4.2 Settlement	-	-
4.2.1 Non-Colonial	25	7
4.2.2 Colonial	25	4
4.3 Independence	20	1
4.4 Working	16	11
4.5 Tourism	6	2
4.6 India's Special Role	10	6
5. Elephants and the rest of the world		
5.1 Introduction	1	1
5.2 Zoos	40	2
5.3 Circuses & Parades	30	1
5.4 Museums	6	2
5.5 General Promotion & Advertising	70	4
6. Elephants and the Arts		
6.1 Painting	6	1
6.2 Sculpture	6	2
6.3 Literature	6	3
6.4 Religion	-	-
6.4.1 Introduction	2	1
6.4.2 Hinduism	8	2
6.4.3 Buddhism	6	1
7. Elephants and Orders		
7.1 In Thailand	1	1
7.2 In India	25	1
7.3 In Denmark	15	2
	490	96

The plan page leaves a complete impression of the treatment of your chosen theme on the jury. Hence this is the most important page of the exhibit. This page in practice should be done roughly at first so that you know what is your plan. But very often it happens as you develop the pages with the materials available, you will have to change the plan this way or that way on the availability of the materials. This rough plan should therefore be finally written up lastly with the necessary corrections of the plan to tally with the pages actually developed.

The impression of the collection ie. the presentation.

The presentation of an exhibit is very important as it lingers a lasting impression on the jury. The presentation must be neat and clean and look as though it belongs together with no jarring effects.

The thick white album pages of lightly ruled quadrille paper may be used so long as the grid does not intrude into the overall presentation. The exhibit however looks best on white, cream or pale buff pages of paper with proper weightage so that it does not easily bend.

The write up of the exhibits should be readable, free from spelling mistakes, written neatly by hand or typewritten.

In the lay out much consideration should be given for the provision of writing space so that it does not show too heavy on one page and too light on the other pages. This is equally applicable to the stamps and other documents laid out on the page. Their placements along with the write up should not look crowded nor blank but pleasing to the eye. Provision should be kept at the top of each page for the subheading of the page to tally with the plan like "1.2.1 - Species - African" or "5.4 - Museums". The title is however not to be mentioned on each page. The sub-heading may be given on the left hand corner of the page or in the middle as per your choice but should look balanced when the entire page is laid out.

Condition of the material is ail important. Well centered stamps are to be preferred and there should be no damaged stamps the exhibit. The use of mint stamps is desirable. The inclusion of a used stamp because of a postmark that is pertinent to the development is permissible but the inclusion of used stamps when unused copies are readily available should be avoided. The mixing of mint and used stamps on the same page also should be avoided.

It is desirable that Hawid or similar mounts should be neatly used- for affixing the stamps leaving equal margins on all the four sides. After the page is finally prepared it should be protected with a transparent cover (not flimsy but slightly heavier type) not only to protect the stamps but to hold up the page in a proper manner.

Development of the Theme

It demonstrates the personal; research for depth and originality. Depth of development requires the detailed analysis and synthesis of each aspect of the theme.

Originality is reflected by the personal development of an uncommon subject or a new elaboration of a well known one.

The development must follow the plan page. A well developed theme must be logical, correct in relation to the plan, well balanced and cover only those parts of theme outlined in the-plan. There must be a balance between parts or chapters or sub divisions. It is admitted that all sub divisions will not be of equal number of pages but there should be some degree of consistency. Research in depth will also be evidenced by the inclusion of philatelic materials as a part of the thematic story.

A successful development thus requires a thorough knowledge of the chosen theme and a high degree of philatelic knowledge, to identify all the items related thereto. This results in the adequate selection, positioning and sequence of the items and accuracy of the thematic text. The text must be clear, correct and relevant to introduce the items shown and ensure the thematic link. The text should be prepared starting with the sub heading at the top of the page through the thematic information and then the philatelic information that agrees with the material and the focus you want to project for that page and the pages around.

Cancellations

Cancellations are very important aspect of the exhibit. There are many thematic points you want to talk about but cannot be covered by stamps and postal stationeries. This is where cancellations play an important role. They should be included in the exhibit for their thematic importance and should not be grouped together by their philatelic nature. Every country now a days give many pictorial cancellation both hand stamped and machine cancelled. Post offices and private companies also have pictorial meter slugs to cancel their mails. A judicious procurement of such cancellations related to your theme will certainly elevate your exhibit.

Dont's

Lastly I give a note of caution about the following common errors which you should be careful to avoid :

1. Page with the plan missing
2. Plan too long/short
3. No information about size of the collection
4. Pages too loaded, to empty without care
5. Mounting material badly arranged
6. Writing too big, too little, without care
7. Spelling errors
8. Text too long, too short
9. New and used stamps on the same page
10. Some chapter or the collection too little
11. Development inconsistent with the plan
12. Development too poor
13. Development too much confused/ unclear
14. Development not covering all parts of the theme
15. Parts not pertaining to the theme
16. Divisions in chapters not balanced
17. No work in depth
18. No research

19. Errors against the theme
20. No personal activity
21. No thematic work

In conclusion, I like you to remember:

- (a) To develop the plan of the theme in a personal way consistent with the title of the collection.
- (b) To work out the theme in a detailed manner aiming at the maximum depth using the philatelic materials that require personal research, knowledge of the theme and knowledge of material.
- (c) Text should always be clear and concise,
 - (i) Thematic text is required to introduce the items shown and connect them along the theme. It supports the development of the plan connecting various points and to illustrate the specific details.
 - (ii) Philatelic text should only be given when the material is not self explanatory or it represents specific characteristics.
- (d) In presentation, philatelic material rather than the text should highlight the development of the theme.
- (e) In exhibiting, select the album pages from your collection with the best items showing original research but ensuring maximum of continuity.

(Courtesy : To the author.)

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COMMEMORATIVE STAMPS ISSUED IN 2015

S.L NO	NAME OF THE STAMP	DATE OF ISSUE	DENOMINATION	REMARKS
1	100 years of Mahatma Gandhi's Return	08.01.2015	5, 25	Miniature Rs.30
2	Beti Bachao and Beti Padao	22.01.2015	5	
3	Swachch Bharat A,B,C	30.01.2015	5,5,5	Miniature Rs.15
4	Project Rukmani	14.02.2015	5	
5	Indian Ocean and Rajendra Chola	20.03.2015	5	
6	Engineers India Ltd	27.03.2015	5	
7	India France Space Coop	10.04.2015	5, 25	
8	Patna High Court	18.04.2015	5	
9	Old Seminary, Kottayam	21.04.2015	5	
10	International Day of Yoga	21.06.2015	5	Miniature Rs.5
11	Nabakalebara	17.07.2015	5	
12	Samrat Ashoka	24.08.2015	5	
13	Women Empowerment A, B, C, D	02.09.2015	5,5,5,5	Miniature Rs.20
14	10 th Hindi Conference	10.09.2015	5	
15	Valour And Sacrifice Army, Navy & Air Force	15.09.2015	5,5,5	
16	Dr. B.R. Ambedkar	30.09.2015	5	
17	Mahant Avaidyanath	01.10.2015	5	
18	Charkha Bardoli, Peti	15.10.2015	5,5	Miniature Rs.10
19	Dr. A.P.J. Abdul Kalam	15.10.2015	5	
20	Border Security Force	21.10.2015	5	
21	India Africa 3 rd Summit Indian Rhino, African Rhino, Block Buch, Thomson Gazeel, Indian Lion, African Lion	29.10.2015	5,5,5,5 25,25	(O) Miniature Rs.70 (I) Miniature Rs.200
22	Gorkha Rifles 1 st and 3 rd	02.11.2015	5,5	
23	Childrens' Day	14.11.2015	5,25	Miniature Rs.30
24	BHEL	16.11.2015	5	
25	India Singapore Joint Issue	24.11.2015	5,25	
26	EEPC India Ltd	24.11.2015	5	
27	Zoological Survey of India	03.12.2015	5,25	Miniature Rs.30
28	Sumitranandan Pant	23.12.2015	5	
29	Alagumuthu Kone	26.12.2015	5	
30	Institute of Defence Analysis	30.12.2015	5	
