



# SIPA

# Bulletin

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INDIA USED  
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1923 HYPER  
INFLATION  
GERMANY 26

QUARTERLY

Guest Editorial

## WHY EXHIBIT? WHY NOT!

Janet Klug

Why on earth would you want to exhibit seemed to be the universal cry of stamp buddies when, back in the section I announced my intentions of exposing part of my collection. I could not get me up with a good answer to that question those years ago, but I can say now because it is ready fun. In fact, it is so much that I keep expecting the government to make it illegal!

Suppose we exhibitors become some in our effusive enthusiasm for "Sport," but it is so enjoyable and that we want everyone to experience it. Here are some reasons.

**Exhibiting is creative.** I will not deny fixing stamps on preprinted album pages is fun, but it is not terribly creative. Counting stamps on pages you design in a layout you composed to tell a story you wrote is infinitely more satisfying. It is a great way to exercise your creativity – you get to be the master of our own little philatelic universe.

**Exhibiting builds skills.** Anyone who has put together an exhibit has learned organizational skills. In searching for pleasing arrangements of material on the pages, you develop basic design and layout techniques. By writing the description for each page in an exhibit, you sharpen writing and editing skills. Verifying facts, you hone research skills. Some exhibitors now are using personal computers to prepare exhibits have become crackerjack hacks. All of these skills come almost effortlessly to you as you become more involved with exhibit making.

**Exhibiting helps build your collection.** The exhibiting community as a whole is the most helpful group of people. When you show your treasures a few times, others begin to know what you collect. Your opportunities to acquire new material are multiplied as they, too, help look for things you need. Additionally, experienced exhibitors willingly share knowledge and advice with beginners.

**Exhibiting makes you a better collector.** You learn more about our wonderful hobby in your quest to build the best exhibit you can. You master the techniques of selecting the best material possible, getting more "bang

for your buck." You discover how to differentiate between genuine and fake. You unearth forgotten or unknown facts about stamps and postal history. The best part of all is that you share all this with people who appreciate it the most.

**Exhibiting is a great way to give something back** to the hobby. Exhibiting is an outlet for every stamp collector to become a teacher. This is your chance to explain visually complicated stamps and themes to less experienced collectors. Whether you share your knowledge of a complex subject or simply your joy in what you collect, you are returning some of the pleasure you have gained from your involvement with philately.

**Exhibiting affords opportunity for social interaction** Exhibiting is outlet for every stamp collector to become a teacher. This is your chance to explain visually complicated stamps and themes to less experienced collectors. Whether you share your knowledge of a complex subject or simply your joy in what you collect, you are returning some of the pleasure you have gained from your involvement with philately.

**Exhibiting affords opportunity for social interaction.** Exhibitors are friendly folks. As a new exhibitor, you bump into fellow exhibitors at shows, critiques, and award banquets. In no time at all, you find you have developed lasting friendships. It is a great way to meet folks from all walks of life. Do not be misled by malcontents who cynically shriek that exhibiting is an "old-boy network." It just is not true. Exhibiting is not a closed society. Try it. You will be welcomed to the fold with open arms.

Have I convinced you? Why not begin by putting together your own exhibit today?

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# STAMP NEW

## HAPPY NEW YEAR

1.1.2017

2500x12

1.5 lakh Sheetlets

New Year celebrations believe to replenish all the joys in life and help to keep the spirits glowing and undaunted. The Department is bringing out the rich heritage of India through 12 beautiful Stamps together in a mixed Sheetlet.



नव वर्ष की शुभकामनाएं 2017 HAPPY NEW YEAR

The first stamp depicts the Ganesh Pol located in the main palace of the Amber Fort. Ganesh Pol is fusion of Mughal and the Rajput architectural styles.

The second stamp is on Pashmina is the Cashmere wool considered as diamond among fibres.

The third stamp depicts traditional Chhau Mask. Chhau is a major classical India dance form and is mainly performed during festival in the Chaitra Parva. The effectiveness, originality, and beauty of the Chhau dance are dependent on the Chhau masks.

The fourth stamp shows worship of Bodhi Tree. It is a sandstone relief sculpture in the Sanchi Stupa Complex in Madhya Pradesh. Bodhi Tree motif is used as a symbol of Buddha himself. It is an elaborately carved sandstone relief sculpture in the Sanchi stupa complex.

The fifth stamp depicts Sarota. Sarota is a Scissor like cutter made of metal, which is traditionally used to cut Areca nut into small pieces to be chewed along with other ingredients, wrapped in betel leaves. Sarota is a beautiful objet d'art.

The sixth stamp has a peacock gate on it. Peacock Gate is one of the four gates at the inner courtyard which provides access to Chandra Mahal in City Palace, Jaipur.

The seventh stamp depicts Chaiyya Hall of Karle, Maharashtra. The beautiful columns, dating back to the 1st century BC are covered in carvings.

The eighth stamp shows Thanjavur painting. Thanjavur painting are panel painting done on wooden planks. The embellishments of semi-precious stones, pearls and glass pieces add to their appeal. The relief work gives them a three dimensional effect.

The ninth stamp depicts Blue Pottery which is widely recognized as traditional craft of Jaipur. The decorative patterns are largely florals rendered in Persian style.

The eleventh stamp is on Peitra Dura. It depicts a table top in Peitra Dura on black marble. Peitra Dura, a decorative art form is an inlay technique of using cut and fitted highly polished precious and semi-precious coloured stones to create images.

The twelfth stamp depicts a Zardozi carpet from Agra. Zardozi embroidery is beautiful metal embroidery which involves the use of gold silver threads and also studded pearls and precious stones.

Theme: Heritage, Art, Culture, Tradition

## 350TH PRAKASH UTSAV: GURU GOBIND SINGH

5.1.2017

3000

3.0 lakh

Guru Gobind Singh was born on 22nd December 1666 at Patna, in Bihar. His Father, Guru Tegh Bahadur, the Ninth Guru, was then travelling across Bengal and Assam. Returning to Patna in 1670, he directed his family to return to the Punjab. On the site of the house at Patna in which Gobind Rai was born and where he spent his early childhood now stands a sacred shrine, Takht Sri Harimandar Sahibji, one of the five most honoured seats of religious authority for the Sikhs. Gobind Rai was escorted to Anandpur on the foothills of the Sivaliks where he reached in March 1672 and where his early education included reading and writing of Punjabi, Braj, Sanskrit and Persian. After the martyrdom of ninth Guru, Guru Tegh Bhadur (his father) he was formally installed as tenth Guru on the Baisakhi day of 29th March 1676.



Guru Gobind Singh Ji infused the spirit of both sainthood and soldier in the minds and hearts of his followers to fight oppression in order to restore justice, peace, righteousness (Dharma) and to uplift the down-trodden people in this world. The creation of the Khalsa created a sense of unity among the Sikhs and their supporters.



In the midst of his engagement with the concerns of the community, he gave attention to the mastery of physical skills and literary accomplishment. The Var Sri Bhagauti Ji Ki, popularly called Chandi di Var was written in 1684. The poem depicted the legendary contest between the gods and the demons as described in the Markandeya Purana. The choice of a warlike theme was made to infuse martial spirit among his followers to prepare them to stand up against injustice and tyranny.

Guru Gobing Singh named Guru Granth Sahib, the religious text of the Khalsas and the Sikhs, as the next Guru. He left his bodily form on October 7 in 1708, as he was attached during his sleep at Nanded.

Theme : Religion, Sikhism, Personality, Leaders, Guru.

## INDIA - PORTUGAL: JOINT ISSUE

7.1.2017                      500,2500                      2.5 lakh each

India and Portugal enjoy excellent bilateral relationships with frequent and active interreaction through different platforms that allows both countries to exchange views on many issues of common concerns.



To explore the new possibilities of development in postal operations and to promote Philately in both countries, the India – Portugal Joint stamp issue is being released. Both the countries have mutually agreed upon depicting the Folk Dances of both the countries - Dandiya Dance for India and Pauliteiros Dance for Portugal.

### Dandiya Dance:

Dandiya dance is featured and most popular dance of Navratri evenings in the Indian State of Gujarat. It was originated as devotional dance, which was always performed in Goddess Durga's honor. Women normally perform it in a graceful and rhythmic manner in a circle as they rotate around the 'Mandvi',

In Dandiya Dance, attired in colorful costumes men and women dance in two circles, with colorful sticks in their hands. During the dance, dancers energetically whirl and move their feet and arms in a complicated, choreographed manner to the tune of the music with a lot of drum beats in various rhythms. The dhol is used as percussion instrument along with the dholak, tabla, bongos etc.

Dandiya dance is known for setting the festive mood. It is performed in many other states all over the country, during the festive season of Navratri.

### Pauliteiros :

The Pauliteiros are those who practice a dance typical of Terras de Miranda, in the northeast of Portugal. The dance is carried out by group of men which includes eight dancers and three musicians, who wear an outfit composed of an embroidered skirt and linen shirt, brown waistcoat, leather boots, woolen socks and a hat, usually decorated with flowers.

Lhaco is the name given in the Mirandese Language to each of the melodies, that part of the Pauliteiros dance.

The Pauliteiros often represent Terras de Miranda at events abroad, but the true origin of this dance is not known. The Celtiberian's performed these dances before battles, substituting the swords for sticks. By the tenth century, the Christian Church adopted this dance during festivals in honor of saints. The Pauliteiros travelled the villages, taking part in processions and gathering alms.

Theme : Joint issue, Friendship, dances.

## Dr. M.G.RAMACHANDRAN

17.1.17                      1500                      4.07 lakhs

Dr. M.G. Ramachandran who was affectionately known as "Puratchi Talaivar" (Revolutionary Leader) was born on 17.01.1917 to M.Gopala Krishna Menon and Sathyabama in at Kandy, Sri Lanka. After debuting films in 1940, he had an extremely successful stint of more than 35 years in the Tamil film industry. He was introduced to Perarignar Anna in the year 1952 and was closely associated with him thereafter. He became a part of Annadurai's DMK, a Dravidian political party. Dr.M.G.Ramachandran started the Anna Dravida Munnetra Kazhagam (ADMK) Party in the year 1972 and became the Chief Minister of Tamil Nadu in the year 1977. He was the first popular matinee idol to become chief minister of an Indian state. He continued to be the Chief Minister for three consecutive terms till he breathed his last on 24.12.1987.



Dr. M. G. Ramachandran was one of the most illustrious, charismatic and popular Chief Ministers of the State of Tamil Nadu. He is remembered nationally and internationally for having launched several innovative welfare programmes. The "Puratchi Thalaivar Dr. MGR Nutritious Meal Programme" implemented in all schools in Tamil Nadu has been commended by the Hon'ble Supreme Court and it was ordered to be replicated across the the country. He established a number of Universities in the State including the Tamil University, Mother Theresa Women's University and the Bharathidasan University.



The Government of India honoured Dr.M.G.Ramachandran with the highest civilian honour, the Bharat Ratna for his unparalleled public service.

Dr.M.G.Ramachandran continues to be an inspirational figure who is always remembered for his qualities of magnanimity and generosity.

Theme : Leader, Personality, Cinema, Bharat Ratna.

## NATURE: INDIA

25.1.17 500x6 3.01 lakh each

The "Nature" is a storehouse of joy, peace and pleasure. Nature is like a Philosopher's stone that has the potential to transform its surroundings with its presence itself. The flowing rivulets, the sounding cataracts, the whispering winds, the joyful flowers and the lofty mountains are only some of the manifestations of that divine beauty.

Where Nature is a source of joy, it is also a great teacher. The fruitful trees teach us to be humble; the mountains teach us to be strong and firm; the flowers teach us to smile and blossom even when we are surrounded by the thorns of life. The wildlife in Nature teach us harmony and balance in life.



Nature is permeated with the same soul that dwells in man. There is a kinship between man and nature. But our relationship with nature is also of imbalance and overuse. Nearly every step in human history has unfortunately been accompanied with a leap in environmental degradation. It is important to recognise a rippling of consequences that are being faced because of Man's intervention with the nature.

Every generation is required to be conscious of their responsibility towards nature. To bring the awareness in the students, Department of Posts chose "Nature India" as a topic for Stamp Design Competition for the Republic Day 2017. Based on selected entries Stamps, Miniature Sheet, Maxim Cards, First Day Cover and Brochure were released, based on the entries submitted by Mr. Krishna

Debnath, Mr.S. Keerthivassan, Mrs.Triпти Dutta, Ms.Pooja, Mr. Souvik Datta, Ms. Debasmita Chakraborty, Mr. Akshat Pamawat, Ms. Aparajita Biswas, Ms.Jetshree Sharma and Ms.V.Aiswaria.

Theme : Paintings, Nature, Birds, Elephant, Tiger, Butterfly

## INDIA POST PAYMENTS BANK

30.1.2017 500 3.0 lakh

Financial Inclusion of 100% adult population is a national objective. It is critical for the socio-economic development of the country. There are significant gaps in this area. India Post Payments Bank (IPPB) is being set up by the Department of Posts to bridge the gap in financial inclusion.

As mandated by the RBI, the India Post Payments Bank (IPPB) would focus on providing basic financial services such as all kinds of payments; current and savings accounts upto a balance of Rs 1 lac, distribution of insurance, mutual funds, pension products and acting as business correspondent to other banks especially in rural areas.



Set up as a 100% government owned Public Limited Company under the Department of Posts, it will open around 650 branches in district HQ locations. All post offices including the 1.39 lac of the rural post offices will be the access points for IPPB. IPPB will usher in state of the art internet and mobile banking platforms, digital wallets and use innovative and emerging technologies to catalyse the shift from a cash dominant to a less cash economy.

While many other banks and financial institutions are working on the same themes, the strength of IPPB lies in its ability to ease access and handhold the adoption of new age banking and payments instruments among citizen of all walks of life through the delivery postmen and Grameen Dak sevaks.

IPPB thus aspires to be the most accessible bank for the common man with the motto – "No customer is too small, no transaction too insignificant, and no deposit too little".

Theme : Banking , Economy, India Post, Finance.

## THE POONA HORSE

11.02.2017 500 4.04 lakh

The Poona Horse Regiment was raised on 15 July 1817 at Sirur near Pune and will be completing its 200 years of raising in July 2017. The Poona Horse which has the distinction of being one of the most decorated



regiments in the Indian Army will complete 200 glorious years in 2017.

The Poona Horse as it exists today is an amalgamation of two of the finest cavalry regiments of the erstwhile Bombay Presidency. The regiment was not yet fully raised when it was blooded in the battle of CORYGAUM. A small detachment of 300 horsemen was pitted against 2860 horsemen and foot soldiers and successfully resisted the adversary. The Regiment has never looked back since.



In 1856, the Shah of Persia invaded Afghanistan. The Poona Horse and the 3rd Bombay Light Cavalry were both part of the expeditionary force. This was the first occasion when the sheer weight, momentum and daring of a cavalry charge broke up the Infantry square.

On Independence, the Kaimkhani Squadron opted for Pakistan and their place was taken by the Sikh squadron of the 13th Lancers, who soon became a part and parcel of the Regiment and imbibed the 'PH Spirit'. The regiment played a stellar role in the Hyderabad Police action immediately after partition in 1948.

On 8th September 1965, the Regiment spearheaded the Indian advance into Pakistan. The Regiment cleared the stronghold of Phillora after a grueling close range battle with enemy Patton Tanks. This battle was the fiercest tank battle fought since the Second World War and broke the back of the Pakistani 6 Armoured Division. The commandant Lt Col AB Tarapore was martyred in action on 16 September 1965. It was a matter of great pride and honour for the regiment that he was posthumously awarded the Param Vir Chakra, the first in Indian Armoured Corps. The regiment emerged as the only unit to be awarded two battle honours - PHILLORA and BUTUR-DOGRANDI.

In the historic Battle of Basantar, 2nd Lt Arun Khetarpal showed his grit and determination to destroy enemy armour against all odds. A grateful nation bestowed the Param Vir Chakra posthumously on him. The Poona Horse was awarded the battle honour of BASANTAR.

Theme : Armed forces, Army, Horses, Horse Regiment.

## RAMJAS COLLEGE

12.2.2017                      500                      4 lakh

Ramjas College was founded in 1917 by Rai Kedar Nath, an eminent educationist and philanthropist in memory of his father, Lala Ramjas. This was one of the three colleges brought under the University of Delhi which was formed in 1922, apart from Hindu College and St.

Stephens College. The college shifted to another area in 1924, now known as Anand Parbat where it was inaugurated by Mahatma Gandhi. However, the college had to cede its campus to Allied forces during the 2nd world war. Eventually, the college was relocated to its current location in 1960 and the present building was inaugurated by the first President of India Dr. Rajendra Prasad on January 17th 1951. The college has state of the art infrastructure and highly acclaimed faculty trained at leading universities in India and abroad. Ramjas is the first college in Delhi University to conceptualize and implement an integrated network connecting all departments and disciplines.



Ramjas College inaugurated a dedicated Research Centre with 'Basic Research' facilities for undergraduate students, particularly third year level students, and 'Advanced Research' facilities for Faculty.

The college has a vast collection of books, with over 100,000 titles, in its library. The College has 21 academic societies, all of which remain pro-active throughout the year.

The college has taken initiative in establishing four Centres of Excellence, viz. namely, (1) South Asia Centre, (2) Centre for Public Policy and Governance, (3) Centre for Media Convergence, (4) Centre for Multicultural Studies. Ramjas College is the first in south Asia to start a South Asian Students' Unity Movement with students of Economics from Pakistan, Bangladesh, Sri Lanka and Nepal and hosted the first conference in 2003.

In order to extend financial support to students the College has introduced a scheme where students can work while studying'. The Placement Cell helps students find employment in top corporations and organizations.

Theme : Institutions, Education, College, Delhi.

## LADYBIRD BEETLE

23.2.2017                      500,1500                      1 lakh M/S

Beetles are a group of insects that form the order Coleoptera. The word coleopteran is from the Greek which means "sheathed wing", because most beetles have two pairs of wings, the front pair, being hardened and thickened into a shell - like protection for the rear pair and the beetle's abdomen. The order contains more species than any other order, constituting almost 25% of all known animal life - forms.

Coccinellidae or ladybird is a widespread family of small beetles. The name coccinellids is derived from the Latin word coccineus meaning "scarlet". The name "ladybird" originated in Britain where the insects became



known as "Our Lady's bird" or the "Lady beetle". They are commonly yellow, orange, or red with small black spots on their wing covers, with black legs, heads and antennae.

Most coccinellids have oval, dome – shaped bodies with six short legs. Ladybird beetles are mostly under ¼ inch(6mm) long and are nearly hemispherical in shape, with very short legs.

The underlying pattern and colouration are determined by the species and genetics of the beetle, and develop as the insect matures. In some species its



appearance is fixed by the time it emerges from its pupa, though in most it may take some days for the colour of the adult beetle to mature and stabilize. Generally, the mature colour tends to be fuller and darker than the colour of younger ones.

The majority of coccinellids species are predators on destructive, plant-eating insects. It only takes about four weeks for the ladybeetle to transform from a tiny egg to an adult. Some females can lay up to 1,000 eggs in one summer. The adults are often collected by farmers for use in pest control, as Aphids are a huge problem for farmers and gardeners, and therefore a ladybug is a great help to the farmer.

Theme : Insects, Beetle, Flora & Fauna, Nature.

## MEANS OF TRANSPORT THROUGH THE AGES

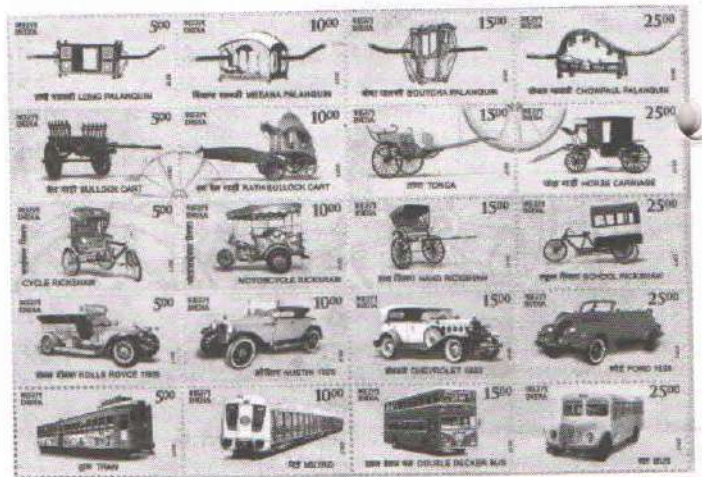
25.3.17 500, 1000, 1500, 2500, 5 lakh each

From the beginning of history, human sensitivity has revealed an urge for mobility leading to a measure of society's progress. The history of this mobility or transport is the history of civilization. A well - known and co-ordinate system of transport plays an important role in the sustained economic growth of a country.

The Department of Posts is bringing the history of gradual progression in the modes of transportation in the country through 20 beautiful Stamps in the form of a Prestige Booklet and mixed Sheet lets. In the ancient times Palanquins were used as mode of transport. Palanquin,

also known as palki, derived its name from the Sanskrit word 'Palanki' for a bed or couch. A palki was usually carried by six or four men. During medieval India Palki were used as most essential wedding transportation means. First four stamps depict the different models of palanquins used by people. The introduction of rickshaws in the 1930s' and ever expanding communication system have now made palki an institution of the past.

Another set of four stamps portray different modes of transport related to Horse Carriages and Carts. Apart from Palkis, Bullock Carts and Horse Carriages were also used as a major mode of transport since ancient times. They are still used today where modern vehicles are too expensive or the infrastructure does not favour them. Tongas and horse carriages are still used in some smaller cities for economic activity, mainly to carry heavy goods within the city limits.



Further development in the modes of transport could be seen in 19th century when in around 1880, rickshaws appeared in India. It was first seen in Shimla and then, 20 years later in Kolkata. Here they were initially used by Chinese traders to transport goods. Rickshaw began as a two or three-wheeled passenger cart, called a pulled rickshaw, generally pulled by one man with one passenger. The first known use of the term was in 1887. Over time cycle rickshaws, and school rickshaws came into usage. The set of four stamps depict different versions of Rickshaws used by countrymen.

As early as 1898 the first motorcar was seen on Indian roads. Cars had to be imported into India. Local assembly of cars began during the years between the World Wars. The Rolls Royce Silver Ghost was the origin of Rolls-Royce's claim of making the "Best car in the world". Austin Twenty is a large car that was introduced by Austin after the end of the First World War in April 1919 and continued in 1927, the first model was referred to as the Austin 20/4. In the category of Vintage Cars, another famous model is the Chevrolet Series BA Confederate manufactured by Chevrolet in 1932. The set of beautiful four stamps depict the exclusive models of Vintage Cars.

Public transport is the lifeline of social mobility. Passenger Road Transport Service (PRTS) is essential, connected to the economic and social development of the



nation. Different means of public transport comprises of Trams, Metros, Buses and Double decker buses in many cities including Mumbai and Kolkata. Buses make up over 90% of public transport in Indian cities. The set of 4 stamps portray the means of public transport beautifully.

Theme: Transport, Carriages, Cars, Buses, Rickshaws.

## CUB SCOUTS

30.3.17 500 3 lakh

Scouting was started by Lord Baden Powell as a result of his experimental camp at Brown sea Islands in 1907. Scouting aims to support young people in their physical, mental and spiritual development, so that constructive role can be played by them in the society. Originally, Scouting was developed for youth between the ages of 11&17. Boys of his age were found engaging themselves in these activities in public places. This attracted children below 11 years of age also to Scouting. But these activities outlined in the Scout programme were not meant for the children of age group below 10 years.



This posed a serious problem for the Founder. Therefore to cater to the needs of creative and imaginative minds it was important to think of involving them in Scouting with imaginative background.

The Founder's great friend Rudyard Kipling provided the imaginative background in the story of "Mowgli". The Founder adopted this story to provide the imaginative background for the life of the Pack and built a programme of activities suitable to the children of age group 8 to 11 years.

The emphasis is to have fun and learn at the same time. A Cub Scout gets satisfaction from meeting challenges, and overcoming them along with learning new thing, discovering and mastering new skills. In the process the child gains self-confidence and learn to develop strong bond with others.

Cubbing also involves games, stories, play acting, handicrafts and also work through the Star Tests and Badges. The activities are undertaken in the jungle background. With the background story of "Mowgli", the child easily understands what is expected of him in the pack.

Cub Scouts who join the Pack are arranged to assign to dens with 6-8 numbers. The pack is led by a Cub master. Cubbing lays stress on the individual development of the boy.

Cubbing is a preparation for Scouting where the scout involve himself in activities which will prepare him for life and train him to be a better human being, and later on, a better citizen.

## YOGODA SATSANGA SOCIETY OF INDIA

07.03.17 500 4.42 lakhs

This year marks the Centennial Anniversary of Yogoda Satsanga Society of India - one of the nation's most distinguished spiritual institutions – founded by the great guru Sri Sri Paramahansa Yogananda (1893-1952).

Dissemination of scientific techniques for attaining direct personal enlightenment, serving mankind and promotion of cultural and spiritual understanding between East and West are among the objectives of Yogoda Satsanga Society of India.



It was in 1917 that Sri Sri Paramahansa Yogananda, acknowledged as one of modern India's greatest saints, and author of the internationally renowned spiritual classic Autobiography of a Yogi, began his worldwide work with the establishment of a yoga-themed boys' school in Dihika, West Bengal, marking the birth of Yogoda Satsanga Society. Yogada, a word coined by Paramahansa Yogananda, is derived from Yoga, union; and da, "that which imparts". He established the international headquarters of YSS/SRF in Los Angeles. and From there, he spread his teachings on meditation and spirituality to all continents.

From its humble beginnings, YSS has grown to include four ashrams at Ranchi (Jharkhand), Dakshineswar (West Bengal), Dwarahat (Uttarakhand) and NOIDA (National Capital Region). The Society has spiritual retreats in Chennai, Coimbatore, Dihika, Igatpuri, Pune, Puri, Serampore, Shimla and Telary.

Dedicated to carry on the spiritual and humanitarian work of Paramahansa Yogananda, YSS/SRF has focused on teaching an uncomplicated system of specific yoga techniques intended to make the highest achievements of divine realization available to all individuals.

The charitable activities of YSS include the operation of twenty-tree educational institutions. In addition, YSS operates charitable hospitals, clinics and medical camps. Help is provided to orphanages and leprosy colonies, and relief to those afflicted by natural disasters.

Theme: Personality, Sadhus & Sages, Social Reformers, Leader.

(Courtesy : Information Sheets, India Post)

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## THE LURE OF INDIA USED ABROAD

Vispi S. DASTUR

Would you recognise a windfall if you saw one?

Are you aware that ordinary Indian stamps were used in foreign places and are more valuable than their counterparts used in India?

Do you know of the adventurous endeavours and the significant contribution of the Indian Post Office in the development of postal communications of various Afro Asian countries?

During the one hundred and forty three years which have elapsed since the postage stamp saw the light of day in 1840 in England there have been numerous instances of Postal stamps of one country being used in another. A large number of these are distinguished by overprints (some with rubber stamp impressions) and are listed in the standard catalogues under the territory in which they were so employed.

Why have the stamps of one country been used in another? Some were "Secoded" to provide a new stamp issuing country with its initial supply; others were lent to a neighbouring country to tide over a temporary shortage of its own stamps; yet others were overprinted to signify military occupation by the other country. But that by no means is the whole story and there remain a large number of other stamps which have seen "Service Abroad" for which there is no indication other than the relevant postmark or cancellation of the place where used. It is this category which should strictly be called "Used Abroad" and it is the collection, classification and history of these stamps that afford a fascinating study.

Gibbons' Philatelic Terms Illustrated by Bennet and Watson (page 16) defines "Used Abroad" as "the stamps of one country used in another. For many years the British stamps were used in British possessions and other places abroad". The Glossary and- Dictionary of Philatelic Terms by Collas (Australian Stamp Monthly) states "Used Abroad"; Stamps of a country used abroad". The renowned philatelic writers, L. N. & M. Williams in their historical work, "The Postage Stamp" (page 258) state "USED ABROAD"; Postage Stamps bearing evidence that they were used to prepay postage from a place other than that in which they were primarily issued", in simple words the postal use of the stamp of one country from a place in another country is considered as used abroad. "Used Abroad" are found amongst the stamps of numerous countries but England and India hold the front ranks in this field. The Indian Post Office has established a name not only as a pioneer in establishing postal services in foreign lands but also as a centre from which radiated organised postal communications of various countries in Africa and Asia, from the Middle East to the Far East. Renouf has compared "Used Abroads" to important satellites. Jal Cooper stated in 1950 that no collection of Indian stamps can be called complete without a comprehensive section

on Indian stamps used abroad.

Why should one desire to collect and study Indian stamps used abroad? Of the many reasons which may actuate the collector, the most important perhaps is the desire to pursue an unusual, neglected and challenging line of collection and study. For a philatelist who is not satisfied by collecting Indian stamps as per standard catalogue numbers, "USED ABROAD" have a special appeal and charm. Next to that is the desire to embark on a voyage of discovery to find out why and how Indian stamps came to be used in those distant lands. Was it the result of a political coup or a successful army campaign? This in turn would lead- a collector to a further study of all the relevant historical details containing interesting information about the geographical background, the deeds and conquests of kings, statesmen and military commanders, the history, land and people of the foreign countries in which our stamps were used.

It also tells the interesting story of the faithful members of the Indian Post Office who ventured into hazardous places so that the mails may reach 'Post Haste'. It would awaken an interest in the colourful, overseas campaigns of the Indian Army. The true philatelic reason for collecting India Used Abroad (I.U.A.) is, of course the pursuit of Indian Postal History. The work of the post offices where Indian stamps, were used abroad, the dates of their opening and closing, the extent of postal services offered, the postal rates charged and the arrangements made to exchange mails would be of interest to the ordinary collector and the specialist alike. For the latter it would become an absorbing life-long study.

Collection of I. U. A. is also advisable for the junior collector as it will make the study of history and geography interesting, it will make his collection different from the run-of-the-mill displays that one comes across club meetings and exhibitions. He will also have the thrill of chasing and acquiring elusive pieces. He will have much scope for research in discovering the period of use, frequency and purpose of the stamps collected by him. A knowledge of India Used Abroad will enable the collector to reject such patent forgeries as East India bisected stamps with a non- Straits Settlement cancellation etc.

In collecting used abroad one may aim to be either a general collector or a specialist. The former collects either different stamps or different cancellations from all the places abroad where Indian stamps were used. The latter specialises in all aspects of used abroad pertaining to a selected place, country or region. In the author's opinion it would be more prudent for a generalist to collect cancellations irrespective of the stamp involved. Collecting all the different stamps with all the different types of cancellations from all the places where Indian stamps were used abroad would lead to sheer frustration.

What should one collect apart from stamps and cancellations? First and foremost, pre-stamp covers from, areas and countries where Indian post offices or postal agencies are known to have functioned such as Burma, Afghanistan, Nepal etc. After these postal markings other than cancellations on used abroad covers could be



collected; F. P. O.'s covers, of course, but not those originating in India during normal times or during internal campaign which do not constitute I.U.A. Readers are cautioned as the writer has recently come across cases where internal F.P.O. markings covers have been passed on as I.U.A. Indian postal stationery of all types sent from the Indian Post Offices or postal agencies in foreign countries can be acquired. Even Indian foreign "Reply" post card is used from abroad could also be collected as a special class by themselves as such usage was permitted under U. P. U. regulations; so also combination covers with Indian and foreign stamps such as those from Portuguese India, China, Tibet, Afghanistan etc. One is very often faced with the argument that collecting I. U. A. is a very expensive affair. The answer is that collecting them on stamps and pieces is not very costly and few covers can be picked up as and when and to the extent possible. In fact here, as in other branches of philately, knowledge pays and very often one may be able to pick up a used abroad stamps at the price of its counterparts used in India. The rarities would, naturally be expensive if purchased from persons who know their worth. For these one should wait or as Jol Cooper used to say, "Expect a miracle"! The prices of used abroad are sky-rocketing in the last few years due to the increasing popularity of Postal History collections throughout the world. From Postal History point of view the collector should whenever possible endeavour to obtain original covers. It is the covers which tells us from where the letter started, the destination to which it was addressed, the route it followed, the time it took on travel, the amount that it costs its sender or receiver and so on. Obviously a stamp loose or on piece cannot tell the same postal history. The author suggests that in view of the forgeries, fakes and repairs coming into the market, covers with the stamps tied by cancellations are to be preferred. Low value stamps from some places are quite common, though not on covers. Normally an early Victorian stamp will have more value than a George V issue but there are exceptions. It should be ensured that the cancellation is not forged as the author has recently come across many Indian stamps (especially the Lithographs) with forged cancellations; collectors should, be cautious whilst acquiring Aden 124 on Lithographs and the East India bisects used from the Straits Settlement.

Moreover, where there are Post Office numbers or codes allotted to the P. O. abroad, the stamp should be on cover or atleast with the duplex cancellation showing the name of the Post Office or atleast part thereof, as the same number was sometimes allotted to a Post Office in India e.g. 131 for Persian Field Force and Billi-mora near Bulsar in Bombay Circle. One should always ensure that the stamp is in good condition, the postmark is clean, clear and complete - part of a postmark on the stamp may not serve our purpose. Similarly the cover should not be yellowed (foxed), tatty or torn. In used abroad sometimes a stamp with some perforations missing or other minor defects would be acceptable if the cancellation is difficult to obtain; similarly, a cover yellowed by age in tropical climate with a scarce used abroad cancellation would be a 'good find'.

In the presentation of a Used Abroad collection for exhibition purpose, the write up, arrangement and material on the exhibit should display deep knowledge of the

subject and clear evidence of study and research. There should be something new and, original on some aspect of postal history or political and military background, or some interesting tit-bit about the local scene. A map is now a must for introducing a Used Abroad collection. The exhibit should throw light on postal routes, postal rates, development of postal communications, the dates of opening and closing of post offices, transit, delivery and instructional markings, names of the ships which carried the mail to and from the overseas post offices the categories of those ships - contract ships of the P &O, government packets, naval vessels or other steamships, and wherever available the names of the concerned postal officials. A mention of the names of army and naval commanders, important battles and major units taking part in them would also be appropriate. Edwardian picture postcards used abroad (giving an idea of the place and people as well as their customs and costumes of bygone days could also be displayed to make, the exhibit interesting. Material highlighting, special aspects of army and maritime mail such as Ship Letters, Sea Post Offices and F. P. O. cancellations, Censor markings and slogan cancellations as well as Registration, Parcel, Paid, Unpaid, Underpaid and instructional markings, etc. will add colour to the exhibit.

In Indian philately there was for more than 70 years a controversy whether Indian stamps used in Aden and Burma could strictly be considered as Used Abroads. Since 1937, when these territories were removed from Indian control, Indian stamps used there have been rightly accepted as India Used Abroad. The controversy now is around Indian stamps used in Pakistan and Bangla Desh. Pakistan was carved out of the subcontinent of India and its people and their culture did not differ substantially from those who remained in India. I have not included Indian stamps used in Pakistan and Bangla Desh in this handbook but perhaps fifty years from now they would become generally acceptable as used abroad! However, even then they would be of lesser importance in Indian postal history that the Indian stamps which pioneered the postal Services in countries beyond the Indian subcontinent. Reference may be made of Indian Meter Franking Postage used in Pakistan immediately after the partition of the country.

Indian stamps are found cancelled abroad in countries such as South Africa, Great Britain, Ceylon, Hong Kong etc. where no Indian post office or agency is known to have existed. These stamps may have originated in India for destinations overseas and having escaped obliteration in India were cancelled at destinations abroad do not constitute I. U. A. Indian stamps proved used abroad from these places would also be an interesting section of an I. U. A. collection. It may be mentioned that the stamps of oilier countries have also been used in India, e. g. stamps of Great Britain, Ceylon etc. Indian stamps are also known used in India in combination with the stamps of other countries e. g. a cover has been seen with Ceylon 1 d. (SG 6) and East India 1/2a. stamps cancelled "C126" in Type 3 from Chittoor (May 30, 1859). Naturally such use is also not I. U. A.



Indian stamps used abroad may be conveniently divided into the following group:

- i. India used in Africa - Abyssinia, British Somaliland, Egypt, Sudan, British East Africa, South Africa and Zanzibar etc.
- ii. India used in the Persian Gulf and adjacent areas - Persia, Iraq, Arabia and Mekran Coast.
- iii. India used in Aden.
- iv. India used in Danish, French, Portuguese and Dutch settlements in India.
- v. India used in Tibet, Nepal etc.
- vi. India used in Burma.
- vii. India used in South East Asia - Straits Settlements, Labuan, Sarawak, Batavia, Sumatra, Bangkok and Manila.
- viii. India used abroad during army campaigns and peace
- ix. India used abroad on ship, sea post office, other places etc. Army campaigns and missions overseas are included in separate chapters except in cases where the author has considered it more appropriate to include them in the country chapters.

There is more interest in India Used Abroad in foreign countries than in India itself. It is hoped that this brief introduction to I. U. A. will strike a spark in the hearts of Indian philatelists. One prays that the spread of literacy, knowledge and philately in India and the holding of stamp exhibition at different levels will bring home to Indian collectors the importance and fascination of the study of the use of their country's stamps in foreign lands.

(With kind permission from Shri. Vispi S.Dastur)

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### **Monthly Second Sunday Meetings**

With past President Mr. D.Hemachandra Rao on the Chair, 17 members attended the meeting on 10.03.2017 at the Philatelic Bureau, Exhibition Hall.

Mr. D. H. Rao, spoke on "Lighthouses on Stamps" Continuing, his series on Stamps of the world, Mr. Rolands Nelson, Secretary gave a brief compilation on "Azerbaijan"

## **THE 1923 HYPERINFLATION PROVISIONALS OF GERMANY**

JAKOB HARTMANN

WHEN hostilities ceased on 11th November 1918, after the worst war that the world had experienced, it cost 15 pfennig to send a twenty gram letter within Germany, a rate which had been introduced in 1916 during the conflict. By the time that hyper-inflation came to an end on 30th November 1923, the same letter cost 80 Million Marks to send. Although inflation rose steadily from 1918 to 1922, it was only after the middle of 1922 that inflation ran away at an uncontrollable pace, postal authorities were no longer able to print stamps fast enough to cope with the ever-increasing postal rates. During August and September, the postal charges increased fortnightly, by October, they were changing every ten days and finally, in November, the postal rates went up every five days.

In 1921, to make letter sorting easier for the postal workers, the Reichspost introduced a new sorting system, based on the stamp design itself, rather than the colour. A large numeral design on a small format stamp was used for the minimum charges, such as local mail and printed matter, a Workers series, which covered all other letter rates, but no special services such as registration fees, express letters, etc., and a Posthorn series which covered these special services. Additionally, a large format numeral design was introduced, which was also used to pay for special services, as well as frankings above and beyond the normal. From 1st April 1921 to 1st March 1923, there were eight increases in postal rates, but at first, the Reichspost were still able to print and deliver the new values to the various post offices throughout the country in the correct designs. This scheme to help the sorters, however, began to break down when the Workers series appeared in Mark values, as well as the values for the lower rates, and the designs of the various rankings had the same values concurrently. In March 1923, a new design was introduced, a simple numeral in a circle, but by August, neither the postal authorities, nor the printers, could adhere to the ranking system, and any available stamps were overprinted to cope with the ever-increasing rates. The first overprinted provisional stamps appeared on 24th August 1923 and were produced at the State Printing Works in Berlin. The original intention had been to keep to the ranking system, by overprinting only those designs that adhered to it, but this idea had to be abandoned, since there were insufficient supplies of the correct designs. From 15th September three new values were released which were not provisionals, "but they also failed to solve the problem, and by the end of the month, provisionals were again necessary.

To try to bring some order out of the chaos, the postal authorities reverted to the ranking system recommended by the Universal Postal Union; a brown stamp for the lowest rate, local postcard and printed matter, green for internal postcards, red for internal letters and foreign postcards, and blue for foreign letters. However, this scheme was to prove no more successful than the last, since the stamps ordered for one postal rate could not be



produced before the next increase. With the exception of the brown stamps, which were printed from the original small-format large numeral plates, this second provisional issue was also printed at the State Printing Works in Berlin. The brown numeral stamps were printed by a private company, R. Boll. However, the Reichsdruckerei supplied Boll with the paper, plates and equipment to roulette the stamps.

By the time that the second provisional overprint was necessary, it was obvious that the Reichsdruckerei was no longer able to print and distribute the stamps to the various postal headquarters quickly enough. To meet the demand, the postal authorities gave permission for the eleven postal district headquarters to overprint their own remaining stocks, and each was supplied with the necessary matrixes from which to prepare the overprinting plates. Each of the districts, however, Breslau, Erfurt, Frankfurt, Hamburg, Hannover, Königsberg, Munich, Münster, Stuttgart, and Stettin used what ink they had available, and specialists try to distinguish the various printings.

By the middle of October, plans were under way to produce a new definitive series. This was a simple circle design with a rosette background and with small posthorns decorating the four corners. These stamps had no value; the intention being to run the stamps through the printing presses a second time, as and when necessary to print in the value in a darker shade of the background colour. The first series consisted of eighteen stamps, and the merit of this scheme was proved when it became necessary to change the surcharge plates with a new higher value to cope with yet another increase in the inflation rate. The rosette definitive issue was also sent in its unfinished state to the various postal district headquarters with instructions to set up a three-line surcharge, showing the figure of value, the written value in Milliarden and a line of twenty-one strokes to obliterate the bottom value line. As with the previous locally overprinted issue, a variety of matt and glossy inks were used.

The stamps of the inflation period were printed on both flat-bed and rotary printing presses. The overprints were also done by both printing processes. Generally, flat-bed overprints were applied to flat-bed printed stamps, and vice versa, but rotary printed stamps with flat-bed overprints are known, and the reverse also exist. Many of the stamps were separated by both perforation and roulette machines, and many varieties are known to exist which are worthy of catalogue status, and are eagerly sought after by specialists.

Towards the end of the inflation period, postage costs had risen so high, that even with contingency measures, many post offices did not have sufficient stocks to cope with the postal rates. During the last four days of November, stamps were sold at four times their face value, and were, consequently worth four times their face value. For anyone contemplating a study of the inflation issues of Germany, it is very important to use a handbook which gives all the postal rates, and the periods in which they were applicable. Although worth only a few pence in mint condition, many inflation stamps are valuable when used,

particularly on cover. Stamps which do not have a clear date on the postmark, cannot be expertised, and must be assumed to have been cancelled afterwards for collectors.

Mail was also accepted by hand, the postage paid direct to the clerk, who wrote the amount on to the cover together with the words "Taxe Percue" or "Gebühr Bezahlt", "Postage Paid". Rubber handstamps were also prepared for this purpose, and some districts produced their own type-written or crudely printed "stamps", though gummed labels would be a more accurate description. As they were produced to prepay postage, they do have the status of stamps, and some of them are listed under local issues in the Michel catalogue.

On 1st December, the Rentenmark was introduced, covered by a mortgage provided on the entire industrial and agricultural resources of the country. Pre-rosette design stamps of denominations under eight hundred thousand marks were declared invalid from 30th November 1923, but the higher denominations could still be used during the month of December, after which they also were declared invalid. The rosette design was pressed into service for a last time when it was overprinted with the values for the new currency. They were released on 1st December 1923, and remained valid for postage until 31st January 1924, though such late usage would be extremely rare, since a new definitive series appeared in March 1924, and one can only assume that the population were happy to put all reminders of the inflation behind them as quickly as possible.

Although some inflation was almost inevitable after the ravages of war, the extent of the German inflation could have been avoided, as it was after the Second World War. At least for once, history taught us a lesson that was remembered when it was needed. After the Armistice and the signing of the Treaty of Versailles, the European nations insisted that Germany made reparations for the damage that she had caused. Although perhaps a sound suggestion in principle, in practice, it played havoc with the German economy. The French were particularly to blame that inflation went through the ceiling. They were already receiving the lucrative revenue from the Saar coal mines, and even so, when Germany fell behind with her payments, instead of extending the period of repayments, occupied the Ruhr area, thus taking the revenue from that coal and steel producing area. The government of the day ordered passive resistance to the French and Belgian attempts to get the mines and factories working again, when the German workers came out on strike in protest. A ban was also called on all reparation deliveries. In retaliation, the French and Belgian forces resorted to mass arrests and deportations and an economic blockade that all but cut off the Ruhr and parts of the Rhineland from the rest of Germany. It was this blockade which so dislocated the whole crumbling economic structure of Germany, and gave the final push that led to the depreciation of an already weak currency.

(Courtesy : Stamp Collecting, April 1984)

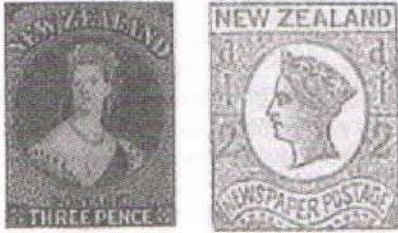
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## THE NEW ZEALAND CLASSICS

John D. Evans, F.R.P.S.L.

Although notes of this length on the Classic Stamps of any country must necessarily be very compressed, New Zealand collectors are perhaps lucky that the Classic Stamp in use from 1855 to 1873 is the design based on the bust of Queen Victoria at the time of her Coronation in 1837 wearing full Robes of State. This is taken from the portrait of the Queen by Andre Chalon, a well known miniaturist of the day who hailed from Switzerland. It is because of the name of the artist and the Full Face in the portrait that these Classics are called Chalon Heads and sometimes Full Face Queens.



When it was decided in 1854 to issue stamps in New Zealand the likely requirements of the few settlers were not and perhaps could not be considered but the issue of the 1d, 2d and 1s stamps was geared to the sum of £1,000. The stamps with the plates were shipped on the 55 Sitnlah, a single screw vessel of 2,441 tons, and arriving at Wellington in February 1855. They were transhipped to the 55 Nelson which arrived at Auckland, then the capital, in March 1855. The Nelson plied between Wellington and Auckland in those days. The lack of a road and the mountainous nature of the country rendered the only other means of communication by Maori runners.

The stamps recess printed by Perkins Bacon & Co watermark large star were issued imperf on 18 July 1855. The 1d stamp was used chiefly on soldiers' letters, and for the local rate in the Canterbury Province. Described as carmine the shade has a 'blood' element which is unmistakable. The 2d and 1s values were printed on paper more or less blued, the 2d value being used for the local rate within the Islands (except Canterbury) and the 1s value not exceeding mail 1 oz. outside the Islands. It is for this reason that the 1s value of the Classic Period is found more frequently in England than in New Zealand. Fig. 1 is S.G.3 used at the Otago Chief Office at Dunedin and is one of the 250 1s stamps originally allocated to that Office.

The quantity of stamps soon proved to be inadequate and the Government printer J. Richardson printed the values on greyish blue paper with no watermark and this issue was on 18 November 1855. The 1d value is now known by bright red and red shades and appears on paper of medium thickness. The 2d value is met with in blue and pale blue shades and two papers appear to have been used. A somewhat thicker paper and brighter blue shade is in addition found in this value. The 1s value is described as green and the slight variation in shade is due to the greyish blue paper and quality of the ink.

In 1858 Richardson printed the Values (including the 6d value on 8 August 1859) on White Wove unwatermarked paper. These are I think some of the best impressions of the Chalon Head, the definition of the design being excellent. The 1d value ranged from dull orange to orange-vermilion and the 2d from deep blue to pale blue including a recent but rare shade of deep ultramarine, S.G.8a. The 1s value is of two distinct shades one being in pale green with a tendency towards emerald and the other greenish blue S.G.17 (Fig. 2) a rare but very attractive stamp.

The 6d value was issued to pre-pay postage on ½ oz. letters to the UK via Southampton and quickly became a much used stamp. It was originally printed in deep bistre-brown, which shade varied to pale. Other shades varied from deep to pale brown. A small supply was in a distinct shade described as chestnut and this is quite distinctive being brighter than the others. These values can be collected on thick soft paper and on thin hard paper by comparison and in New Zealand this distinction is formally recognised.

In about 1859 methods of separating the stamps were attempted to follow the English Archer Perfs of 1851 and others which had arrived in the Colony. The New Zealand methods were experimental and the most usual were first the two handwheels used at Auckland which produced a Roulette of about 7 as shown in Fig. 3 of the 2d value and secondly the wheel used at Nelson producing serrates of about 16 to 18. The serrate is so called because the edges after separation resemble the teeth of a saw and a good example of this serrate all round the stamp appears in Fig. 4 of the 1d value. It is unusual to find serrates all round and most of the other 'primitives' are so rare that only single specimens are known. Meanwhile there was the experimental Perf 13 (Fig. 5) from a single line machine worked by hand and used at Dunedin. The story is that the two workmen who were, paid 2d per sheet for perforating the stamps, soon found that four or five sheets at a time could be put into the machine. This is the reason why copies perforated by this machine are very frequently off centre.

The next machine Perf 12½ was first used in 1864 at Auckland and had a limited use. Richardson's contract as Government Printer appears to have been substituted for a new one in April 1860 for one year but in 1862 the Postmaster General reported that 'the labels are now manufactured in this Office . . . from February last' and this perhaps curious expression to the modern reader is the evidence on which John Davies printed the Chalon Heads from then on. In fact Davies, who was a Copper Plate Printer, was sent out to New Zealand by Perkins Bacon & Co. and he became the Government Stamp Printer until his death on Christmas Day 1889.

### The Davies Prints 1862-1864; the experimental period

Owing to the discovery of gold in Otago in 1861 and the increase of settlers the number of stamps increased very rapidly and whilst statistics are not part of these notes it is perhaps worth briefly recording that in 1861, 279,909 stamps of the 2d value alone had been sold



to the public, whereas of this value the number had increased in 1862 to 819,120 and in 1864 to 1,892,400. It is little wonder that Davies was to be faced with shortages of every kind and so it proved.

The original prints of the 1d value imperf, watermark large star were in orange-vermilion (S.G.33) but the orange content became less until the stamps appeared in a true vermilion (S.G.34). Carmine-vermilion varying in intensity appeared at the end of 1863. Generally speaking haphazard use of inks is regarded as the reason for the interesting shades of this value in this period whilst the experimental means of separation 'already briefly referred to continued. The same remarks apply to the printings of the other values namely 2d blue, 3d brown-lilac, 6d brown and 1s green.

In 1862, pending arrival of supplies of paper from England, Davies purchased a very thin handmade paper with no watermark in Auckland called 'Pelure' and the view is that all this paper was used in 1862. Values on Pelure paper are all scarce.

In early 1863 there was a provisional printing on thick unwatermarked paper of the 2d value imperf and Perf 13 (S.G.96 and 96a) and these stamps are readily identifiable from the small white patches to the right of the Queen's Head and slight wearing of the Plate. In March 1864 there was another shortage of paper and Davies obtained a paper watermarked NZ but owing to fires at the General Post Office and the Government Printing Office it is not possible to determine by whom this paper was supplied. It was regarded as of indifferent quality and was replaced by Star Paper from England. The stamps, however, have quite a pleasing appearance (Fig. 6) in most instances but by 1864 the Plate of the 2d value showed advanced Plate wear. The 3d value was not printed on this paper. In the 6d value the shade varied from deep red to brown and the 1s value appeared in a paler green than the prints of this value on the Star Paper.

In 1864 there was a printing of the 2d and 6d values on the Perf 12½ machine on the NZ paper. The 1s value (S.G.109), a relatively deep shade of yellow-green, with this perforation is a variety and only four copies had been recorded by 1938. Since then a few others have come to light.

### 1864-71 Issue S.G.110 to 125

The first official perforating machine was used on this issue at Wellington, the new capital of the colony. It is known as Perf 12½ which when first used was a comb perforation with a long row of pins gauging 12½ horizontally. The vertical rows gauged about 12¾ (Fig. 7). The local perforation 13 used at Dunedin in 1863 (Fig. 5) gauged a full 13 on all sides and this should prevent confusion when a 12¾ perforation turns up. Late in 1866 the comb 12½ head was converted into a line head but the vertical perforations again tended to gauge 12¾.

In this issue, which is financially more within reach of the collector than the earlier issues, there are a number of shades which can be of considerable interest in a

collection of these Chalon Heads. In the 1d value the shade of carmine-vermilion gradually 'turns' by the omission of carmine until it becomes vermilion. This was followed by a pale orange - vermilion shade which remained in use until 1871 and the later printings were of pale dull orange.

The shades of the 2d value have been reclassified in New Zealand and now include three shades of blue comprising S.G. 113. These are deep blue, blue and bright blue and are quite easily recognisable. By 1866 the plate wear was such that Plate 2 of this value was commissioned (the exact date of its first use is not known) and seven shades are now recognised. These are indigo a shade deeper than (S.G.114), greenish blue, bright blue and pale blue. S.G.114 becomes deep 'Royal' blue and there is a dull blue shade whilst S.G. 115 is the 'ordinary' blue. This variation no doubt occurred owing to the haphazard use or mixing of the inks which in turn was due to the very large demand for this value, then used locally within the Islands. Overheating of the Plate 2 in about November 1866 caused scaling off of portions of the nickel plating and some 36 impressions in the lower portion of the plate were re-touched. Some damaged impressions were not re-touched at all. Much research has 'divided' these heavily retouched specimens and those from the damaged portion which were not re-touched and these are a very interesting study. Luckily there is an excellent photo of the damaged portion which forms part of Vol. I of The Postage Stamps of New Zealand issued in 1938.

As to the 3d value there are nine shade variations to amplify S.G. 117 and 118. The brown-lilac S.G.116 is a stamp of considerable rarity but is recognisable as the same brown-lilac shade of S.G.40 and the 'comb' characteristics of the Perf 12½ which was used at Auckland before the use of the Government Printing Machine at Wellington above-mentioned.

As to S.G. 117 these are shades of pale and deep lilac whilst the slate-lilac is a relatively scarce shade which appeared in about 1871. The bluish lilac shade is a distinct shade appearing at about the same time. Of the deep mauve S.G. 118 there are three other shades of mauve-lilac, deep and pale mauve. The 3d value was printed in the lilac and mauve shades contemporaneously the paler shades being from the later issues. The value was little used until 1867 when the inter provincial rate was increased so the 3d became in great demand, printings rising from 121,920 in 1865, nil in 1866 and 1,059,120 in 1867.

The 4d value was issued on 1 June 1865 and comprised 120,000 copies in rate. It was rarely required at first being the surcharge rate per ¼ oz. for mail coming to England and Europe via Marseilles and after 1870 by reason of the Franco-Prussian war the route was via Suez and Brindisi in Southern Italy. It is now recognised that there were two shades, rose and deep rose, the latter being scarcer. Confusion with the 1d value then issued in carmine-vermilion occurred in artificial gas light and the colour was changed to yellow from August 1865. It is clear from recent research in which I have taken some part that the 4d value in rose was still being used as late as 1870 (from dated used copies) and the probability is that when



the colour was changed to yellow stocks in rose or deep rose were not recalled from Post Offices.

The 4d value in yellow, S.G. 120, appeared in shades of pale, deep, bright, golden and ochre-yellow. The ochre-yellow a scarce shade which when tested under an ultra-violet lamp fluoresces a deep brown. Other shades of S.G. 120 fluoresce much lighter. Dated copies show that the shades are not related to particular periods no doubt due to haphazard mixing or use of the ink.

As to the 4d orange-yellow, S.G. 121, this shade occurred because on the change of colour from rose to yellow the plate was not properly cleaned and some of the stamps from the first two or three sheets printed after the change show traces of the rose ink, particularly in the corners of the stamp and in the thick line under New Zealand. There was litigation in New Zealand about the genuineness of this stamp in 1914 when its existence was finally established by experts who gave evidence in the case Brodie v. The Stanley Stamp Co. There is a very full discussion on this Stamp in The New Zealand Stamp Collector - August 1963.

The 6d. value was originally issued for ½ oz. letters to England via Southampton. In deep red-brown (S.G. 122) the shade followed the previous printing of 1864 with NZ watermark but gradually the red pigment was omitted and eventually became brown S.G. 122(a). The gradual change from the deep red-brown via red-brown to brown is a facet of this value which can become apparent as the number of specimens collected are placed together to illustrate the comparison.

The 1s value was in frequent use to England no doubt because of the weight of mail to the Home Country. The shade of deep green, S.G. 123, is in my opinion scarce, the green shades of S.G. 124 now include shades of green, dull yellow-green and deep yellow-green whilst the yellow-green shade, S.G. 125, now includes shades of yellow-green, pale yellow-green and 'sap' green, which latter I have been able to establish as being issued in about 1872. It is quite distinct and quite scarce. I have also two specimens of apple-green not unlike the Queensland Issue of the time, about 1872. The Perforating Machine broke down in 1866, 1869 and 1871 and while the Machine was being repaired copies were issued imperforate. These are rare and in England are not recognised unless in pair or of entire but in New Zealand single imperforate copies after close scrutiny are recognised.

On 1 July 1871 the colours of the 1d, 2d and 6d values were changed to brown, orange and blue respectively with many shade variations and other characteristics including perforations and provisional imperforate copies. There was also a second issue of the 4d value. For some reason these issues are regarded rather as the Cinderellas of the Classic period and although they have their special interests space does not permit me to make any further reference to them.

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## HOW TO START A TOPICAL COLLECTION

Reprinted from the THEMATIC MAGAZINE,  
June-July, 1958  
Ken Cameron

The question is frequently heard, "how does one go about starting a thematic collection?" It is far from easy to give a simple answer as many factors must be taken into consideration.

First of all there is the choice of a theme. Here the would-be collector is confronted with two opposing schools of thought. One of these says that the best way to start is to select a subject about which the collector has a fair amount of knowledge. The argument in favour of this is that when one is already possessed of information on the proposed theme, there is far less research required to find out what is depicted on the stamps. The collector thus starts with the advantage of being able to plan the outline of his theme on the strength of what he already knows about it.

The other school of thought says that this is the wrong attitude to take up. These people suggest selecting a subject about which little or nothing is known. The resultant research into the designs on the stamps provides the collector with much interesting and valuable knowledge which he has not previously possessed. From an educational point of view, this has much to recommend it.

However, the choice of a subject is often fortuitous and the would-be collector starts on it merely because he happens to have a number of stamps relating to it and which have taken his fancy.

So there it is. One must make one's own choice, though perhaps a small word of warning may be given. Some of what may be called "Major Subjects", such as Animals, Architecture, Birds, Botany, Medical Subjects, Religion, Royalty, Ships, Sports, Trains, etc., involve collecting thousands of stamps and it is very difficult to attain anything like completeness, to say nothing of the enormous amount of research required.

Many of the more popular themes have been ably dealt with in the various Handbooks issued by the American Topical Association and much other information has been published elsewhere, but notwithstanding all this there still remains plenty to look for.

Consequently, the suggestion is put forward that the collector should use his ingenuity and select a smaller and novel subject with fewer stamps, which he can develop on his own lines and according to his personality. This would have the advantage - yes, the advantage! - of not being confined by any existing checklist. The pleasure and satisfaction which one can obtain by studying the standard catalogues and compiling one's own checklist - including or omitting according to one's fancy - is, as I well know by personal experience, enormous. Even a little list of a couple of dozen or so items, provided it covers the subject, gives one all the thrills a producer can expect.



Consequently, wade carefully through your ordinary catalogues and you will be surprised what fascinating matter they contain.

So far only the question of selecting a subject has been dealt with. Now comes the very important matter of treatment - how the stamps should be arranged. At first, of course, the collector will start with only a few stamps and the collection will be very incomplete, but even so the general planning as it builds up, should be anticipated.

There are no hard or fast rules about how a topical collection should be set out - each subject requires to be dealt with according to its individuality. For example a collection of Airplanes on

Stamps might show the development from the earliest "flying machines" to modern "super jets", whereas Flowers would have to be arranged according to species, two entirely different treatments. The collector must use his own ideas, and in so doing provide for himself the greatest satisfaction.

Then comes the "write-up" and illustration. Here one can follow one's inclination, bearing in mind only the main basic fact that what he is compiling is essentially a stamp collection. It should not be allowed to develop into a pseudo-encyclopedia or a gallery of pasted-in pretty pictures. The stamps are there to tell the story and, cleverly arranged, should be able to do so with the minimum of written matter of extraneous explanation.

Collections of stamps solely by designs, without any "write-up" at all or special arrangement, and merely grouped according to subject shown, are not strictly "topical", i.e. they do not tell a story. They may, however, be useful as starting points for beginners who are in the position of having an insufficient number of stamps to elaborate their topic. The stamps could be mounted temporarily while information about them is accumulated and until such time as there are enough to work up into the main motif.

To sum up, let me refer to some of the comments made by FIPCO in their Code which is issued for judging topical collections:-

The selection of a topic for a topical collection is as many-sided as the number of suitable stamps. Many phases of Knowledge, Art, Technology and Events in Daily Life find their equivalent on the varied postage stamps of the world. Out of all this multiplicity it should not be difficult for the topical collector to select what belongs to his chosen topic in the light of his knowledge and preference.

Mere collections of pictorial motifs without any explanatory text, or without any sequence or connected building-up can only be regarded as basic collections. A collection showing pictorial designs can only be considered as topical when the stamps are arranged as a topic or to tell a story - a main idea. This arrangement can be made in various ways, e. g. by a chronological sequence depicted by the illustrations on the stamps, or by grouping the stamps showing similar illustrations and

following the line of the subject, whether cultural, folklore, industrial, biological, etc.

Rarity, from a topical point of view, does not necessarily denote catalogue value. It refers rather to difficulty in obtaining uncommon stamps or items.

Completeness does not imply collecting every stamp issued under a single heading or subject but to the fact that the stamps shown completely cover the topic. It is not necessary to have a full set of stamps of identical design where a single stamp would suffice.

One thing which helps to make a topical collection interesting is to tell the viewer what has been attempted and what the stamps are supposed to depict. This is best done by writing a brief synopsis introducing the collection and out-lining the topic, so that when the album pages are turned, the story, as it unfolds, is understood.

(Courtesy : Thematic Magazine, 1958)

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