



# SIPA

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# Bulletin

web : sipa.org.in  
E-mail :  
mail@sipa.org.in

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PENCE ISSUES  
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QUARTERLY

Editorial

## MINIATURE SHEETS COLLECTORS BEWARE!

Stamps are collectors item. Yea... Miniature sheets are collectors special item. Why? Because of the visual attraction it adds to the stamp by its surroundings.

What is a miniature sheet? As for a my limited knowledge tells that there is no specific definition. A miniature sheet may be one having one or more number of stamps of a theme along with borders on three or four sides having some images or details connected to the theme. Traditionally a set of two or more stamps (more than one) are presented in a miniature sheet. I shall be corrected if things are otherwise.

As we all knew, after the advent of first day covers, pretty late only miniature sheets entered into the realm of collectors territory. Though the first miniature sheet of India saw the light of the day on 14th Nov 1973 during the India International Philatelic Exhibition at New Delhi, we can say the regular issues were only from 2000 AD. From 1973 to 2000 (27 years) we were fortunate to have only 8 miniature sheets.

So, we collectors used to be thrilled whenever we acquire a miniature sheet as though it is a special item, attaching the collectors extraordinary feeling of having a rare item.

Instead of beating around the bush let me come to the subject of my anguish. As we march through the years of this century, the status of the issue of that "special item" started to change. Even in that changed situation particularly the recent years show an alarming change, noticeable towards development of a precarious situation.

Let us go into some detail and understand the real picture. We have miniature sheets in.

Year	Nos	Cost in Rs.
2011	10	265
2012	6	190
2013	8	225
2014	4	215
2015	10	440
2016	17	840

During the years between 2011 and 2014, the amount a collector has to spend on miniature sheets in a year was around Rs.200/- only. In the year 2015, it was nearly doubled to Rs.440/- and it further doubled in 2016 to Rs.840/-. That is from 2014 the expenditure of a collector on miniature sheets alone was raised by 400%.

In such a status, what is happening in this current year 2017. In 2017, upto September we had 14 miniature sheets including the great "100Rs. coffee" (Single stamp) miniature sheet. With the super spurt of India Post during the last months of every year in the issue of stamps, GOK how many more are going to be dumped on the collector. In my opinion, this year total number of M/s will reach at the least 20. with the total cost crossing the four figure mark.

So, where are we going? What are the implications of this hilarious development? why the issue of miniature sheets reaching the stars?

Is it in the interest of the collectors? or is it in the interest of India Post to fill the coffers by fleecing the collectors?

Cannot be the first one. I can positively say that Indian collectors are neither requesting these many sheets nor enjoying the hobby after buying so many miniature sheets.

Let us go a little more inside the 'business of miniature sheets'. Why a collector intends and buy a miniature sheet? Just because it is a special collectors item and it is attractive. What he/she will do after buying? If the collector is a senior one and a regular exhibitor he/she will think of a way to include it in an exhibit. If the collector is flooded with lot of M/s how many can be put, say, in a three frame exhibit. If not interested in exhibiting, what next? The collector has to think of the sheet as an 'investment'. Right? An item can be an investment, only if it can be sold at a higher price after sometime, may be years. With the present state of large number of issues can anybody guarantee such a possibility. I fear not. Hence, we 'collectors' has to assess the situation and act prudently.

In my personal opinion, two pattern will arise from this state of affairs.

1. New collectors, on knowing the financial requirement in depth and detail will fear to move further in the hobby because of large expenditure.
2. Old and senior collectors, will start reducing the acquisition of Indian stamps and other collectibles.

In other world, the hobby will start ..... I don't want to pronounce with my words. Collectors beware!

Post script ;

A word of caution for the innovative authorities.

By making the end user spend a lot, the income of the exchequer cannot be boosted at all times. Take the case of a Metropolitan Transport Corporation which is loosing about 30% of earlier income after raising rates of tickets by 60 to 80%. because the users went to other modes of transport.

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# STAMP NEWS

## 1942 FREEDOM MOVEMENT

09.08.2017

500 x 8

5 lakh each

On 26th April, 1942 Gandhiji wrote an essay on 'Quit India' in the 'Harijan Patrika'. Thereafter, the notion of Quit India Movement was started on 14th July, 1942, when the congress Working Committee approved a resolution which declared that 'the immediate ending of British rule in India as an urgent necessity both for the sake of India and for the success of the cause of the United Nation's. On 8th August, 1942, Mahatma Gandhi launched the Quit India Resolution for freedom from British rule during the All India Congress Committee (AICC) meeting at Gowlia Tank Maidan, Mumbai (now known as August Kranti Maidan)



In the early hours of 9th August, 1942 all the top leaders, including Gandhiji, Jawaharlal Nehru and Maulana Azad, were arrested, and the Congress was declared an unlawful organization. Gandhiji who was in prison, took on a 21 day fast. The British released Gandhi due to his ill health. Gandhiji's last minute exhortation "Do or die" sank deep in the minds of the people.

A wave of anger swept the country. The protest began in the form of the innumerable strikes, meetings and processions in the major cities. By the end of 1942, more than 60,000 people were arrested and, about 10,000 were killed. It, however, spread to the rural areas, and went underground in the urban areas.

The significance of Quit India Movement is that the British realized that they would not be able to govern India successfully in the long run and began to think of ways they could exit the county in a peaceful and dignified manner. The Quit India Movement proved the power of the masses.

Theme : Freedom Struggle, Gandhi, Milestones of Freedom.

## BEAUTIFUL INDIA

15.8.2017

500 x 2

5 lakh each

Department of Posts is conducting stamp design competition on various themes from 2015 on the occasion of Republic Day, Independence Day and Children's Day at national level. Based on the entries received from the

participants, stamps are designed and released. Selected participants are given cash awards for first three places.



As a novel exercise this time, a nationwide photography competition on theme "Beautiful India" was conducted on the occasion of Independence Day, 2017. Based on the best entries, stamps, First Day Cover and Brochure have been designed. The first three places won in Photography Competition are by Sh.K.Narayanaswamy, Mr. Pulkit Tyagi and Sh.K.Narayanaswamy. Mr. Pulkit Tyagi and Sh. Mihir Singh. Ms. Surya R.G. and Smt. Chamah Sharma have been used for designing the Stamp, FDC and Brochure.

The selected photographs depict the various natural and beautiful aspects of India. The tree laden with yellow flowers at both sides of road and girls going to school is a nice visual. The hills of Lahaul, Himachal Pradesh and photograph of Tajmahal snapped from the garden brings a refreshing angle to a popular subject. The photo of Saryulsar Lake, Kullu and the scenery of a pond circled with hyacinth and filled with innumerable number of small water birds are indeed visual treats.

Theme : India, Nature, Environment, Beautiful Scenes.

## THE CAVES OF MEGHALAYA

15.8.17

500x4

5 lakh each

Starting as a coral island, after the breakup of the super – continent Gondwanaland, Meghalaya is mostly comprised of a relatively stable high structural block, called the Shillong Plateau.



The presence of ideal conditions like high grade limestone, heavy precipitation, elevation and hot and humid climate induced the formation of caves at diverse locations and elevations, making this particular region of the country a delightful paradise of caves. During the last twenty five years of exploration, 1620 caves have been identified or located out of which about 1030 have been explored and mapped, yielding a total cave passage mapped at 460 kilometers. These extensive and intricate subterranean systems of Meghalaya are the longest and deepest in India, with the longest being Krem Liat Prah-Um Im-Labit system at 30,397 metres and the deepest being Synrang Pamiang at - 317 meters.

These caves are also unique as habitat for rare and endemic troglobitic animals not found elsewhere in the world like *Heteropoda fischeri* and *Schistura papulifera*. Department of Posts is issuing stamps on four caves of Meghalaya ie. Krem Blang, Krem Khung, Krem Syndai and Krem Lymput.

**Krem Blang** is located in East Jaintia Hills district. It is 2723.93m long. it is a single large relic passage below a short slope.

**Krem Khung** is located in East Jaintia Hill district of Meghalaya. The cave lies at the valley level at an altitude of 879m above the mean sea level. The 1.4m by 1.6m triangular shaped entrance of the cave is through a sinkhole lying below a cliff.

The cave is hosted by limestone of Eocene age as indicated by the presence of age diagnostic fossils of foraminiferal species of Nummulites.

At 7,349 metres length it is currently India's tenth longest cave.

**Krem Syndai** : Length 400 metres) The cave entrance lies in a small depression some four hundred metres from the village of Syndai, in West Jaintia Hills district.

**Krem Lymput** : The cave lies about six kilometers from the village of Nongjri, East Khasi Hills district. The main attraction of the cave is the Mughal Room which measures more than 25 metres wide, 25 metres high and 75 metres long. With numerous side passages creating a maze it is 6641 metres long and currently ranks at number 12 in India.

Theme : Nature, India, Rocks and Caves, Meghalaya.

## INDIA - BELARUS : JOINT ISSUE

12.09.2017                      2500                      5 lakhs

India's relation ship with Belarus have been traditionally warm and friendly. India was one of the first countries to recognize Belarus as independent country in 1991. Belarus opened its Honorary Consulate in Kolkata in December 2002.

Belarusian President visited India in 1997 and 2007. From India, our President paid the first State Visit From India to Belarus in June 2015.

Belarus has been supportive of India's candidature for a permanent seat at the United Nations Security Council (UNSC). Belarus supported India's candidature for the non-permanent seat of UNSC for the years 2011-12. Belarus also supported India at the Nuclear Supplier Group (NSG) meeting in Seoul in April 2016.



The Indian Community in Belarus consists of around 100 Indian Nationals and 350 Indian Students pursuing studies in medicine in State medical universities in Belarus. Indian art and culture, dance, yoga, ayurveda, films etc. remain popular among Belarusian nationals.

The stamp on India-Belarus : Joint Issue depicts National Emblems of India and Belarus. The Miniature sheet design has structures of hahai Temple, New Delhi from India and National Library, Minsk from Belarus which shows the strong bond between the two great civilizations.

The National Emblem of India is an adaptation of the Lion Capital of Ashoka at Sarnath which is still preserved in the Varanasi Sarnath Museum in India.

The National emblem of the Republic of Belarus is a symbol of state sovereignty of the Republic of Belarus. and represents a green colored contour of the Republic of Belarus in golden rays radiated by the Sun over the globe.

Themee : Joint Issue, Countries, National Emblems.

## VULNERABLE BIRDS

18.9.17                      500 x 3                      5 lakhs each

The International Union for Conservation of Nature and Natural Resources (IUCN) which is an international organization working in the field of nature conservation and sustainable use of natural resources and has divided the Birds into Categories. The IUCN issues a Red List, in which IUCN categorizes species into nine different categories on the basis of rate of decline, population size, area of geographic distribution, and degree of population and distribution fragmentation. One such Category of Birds is "Vulnerable" (VU), wherein those birds species comes which have high risk of endangerment in the wild.

**Nilgiri Wood Pigeon / Columba elphinstonii (Sykes, 1833) :**

This pigeon qualifies as Vulnerable owing to its small, declining population; a consequence of the widespread destruction of its forest habitat. This bird is thought to be endemic occurring from north - west Maharashtra, through Karnataka and Goa, to southern Kerala and western Tamil Nadu. This bird is large pigeon with mostly chestnut-maroon upperparts and greyish head

and underparts. It has prominent black - and - white patterned hindneck and uniform dark slaty tail. Juveniles have less distinct neck pattern and are duller above with chestnut fringing on mantle and wing-coverts. It is virtually confined to moist evergreen, semi-evergreen forest, and moist deciduous forest including densely wooded ravines and hollows ("sholas"), chiefly in foothills and mountains up to 2,250 m. Historically, it was hunted for food and sport, which probably contributed to its decline. It is legally protected in India and occurs in several protected areas.



**Broad Tailed Grass Warbler / Schoenicola platyurus (Jerdon, 1844) :**

This species has a small, fragmented, declining range and population as a result of the clearance and modification of grasslands. It therefore qualifies as Vulnerable. This bird is endemic to the Western Ghats, India, where it is known from Maharashtra, Andhra Pradesh, Karnataka, Kerala and Tamil Nadu. Large, plain warbler with whitish underparts and broad, rounded tail. Brown upperparts when breeding, but colder and greyer when plumage worn. It inhabits dense, tall grass and reeds, interspersed with patchy scrub and bushes on open hillsides, sometimes on steep slopes, but particularly marshy or damp depressions around hilltops, at 900-2,000 m. This species is threatened by the mismanagement of native shola planted with exotic tree species. It is known to occur in several protected areas, including Bramhagiris Wildlife Sanctuary, Aralam Wildlife Sanctuary, Eravikulam National Park, Periyar Tiger Reserve, Kalakkad-Mundanthurai Tiger Reserve, Neyyar Wildlife Sanctuary, Peppara Wildlife Sanctuary and Silent Valley National Park.

**Nilgiri Pipit / Anthus nilghiriensis (Sharpe, 1885) :**

This species is listed as Vulnerable because it has a small range in which its habitat is severly fragmented and declining in extent and quality, which in turn is suspected to be driving a decline in its small population. This species is endemic to the Western Ghats of Kerala, Tamil Nadu and Karnataka. It is locally fairly common within its small range, particularly above 2,000 m. Surveys conducted in 2002 - 2004 found the species to be almost extinct at some former sites, suggesting that the population is in decline. It occurs on grassy upland slopes interspersed with bushes and trees, mainly above 1,500 m, and is commonest over 2,000 m, but sometimes descends to 1,000 m. Nilgiri pipit has broad deep buff to whitish supercilium, darker buff ear-coverts, and sometimes some dark spots in malar region. Throat, breast and flanks deep buff; belly paler buff, with blackish brown streaks on breast and flanks. Iris dark brown; bill blackish; legs pale pink or yellowish pink.

Its grassland habitat is gradually being covered to plantations of tea, eucalyptus and silver wattle. Livestock grazing and frequent fires also pose threats to the species.

Theme : Birds, Vulnerable birds, Floras Farina.

**INDIA - CANADA: JOINT ISSUE**

21.09.17 500,2500 3.05 lakhs each

India and Canada have a longstanding close relationship, based on shared values of democracy, pluralism, equality for all and rule of law. Strong people - to - people contacts and the presence of a large Indian Diaspora in Canada provide a strong foundation for the relationship. The two countries cooperate closely in the areas of trade and investment, Science & Technology, civil nuclear energy, space, clean energy, agriculture and health. Both sides are closely engaged in further deepening and strengthening this partnership with a view to harnessing its full potential. The two countries also have a convergent outlook on many pressing regional and global issues of present times.



The first - ever joint issue of Commemorative Postage Stamps on the theme of Diwali is a symbol of strong friendship between India and Canada.

Diwali is one of the most colorful, sacred and loveliest festivals of India. It was a celebration held after the summer harvest in the month of Kartika in the traditional calendar. The festival of Diwali also marks the happy return of lord Rama to Ayodhya after fourteen year's exile. It is a festival of lights and festivities.

In the evening, every household performs prayer and puja. Puja is followed by lighting of earthen lamps and fireworks.

Diwali celebrations in Canada are similar to those in India, with many members of the diaspora in Canada lighting rows of small clay lamps in their homes, giving donations to those in need, exchanging gifts, and enjoying special sweets and fireworks displays.

Theme : Friendship, Joint issues, Festivals, Hinduism.

"RAM", a chant, a magic word, the divine personified, the omnipresent who is there in every grain of sand, a noble king, a gentle prince, the blue deity who roamed across the country carrying the people of different cultures along. Ramayana, the story of Ram composed first by Valmiki around 500 b.c., has possibly many retellings before that as well as afterwards. Early migrants to Surinam, Fiji, Guiana, Mauritius etc. carried the story in their hearts that sustained them away from their beloved motherland. While Valmiki Ramayana is in Sanskrit and follows a simple narrative, there are other versions in different languages such as Aadhyatm Ramayana supposedly composed by Vyasa, Kamba Ramayana written by poet Kambar in 12th century in Tamil, Krittivasi Ramayana written by Krittibas Ojha in Bengali etc.



The basic storyline, as narrated by Valmiki is the story of Ram, the prince of Ayodhya who practices the ideal code of conduct. The progressively nuanced story of Ramayana has many instances that reflect upon equanimity and mental equipoise depicting Ram as 'Maryada Prushotam Ram.'

Ramayana is a story of Maryada Purshottam Ram. This is a story of an ideal king, a noble ruler, a protector of social values and above all of a brave and gentle person. The inspiring, empowering and enchanting story will enthral millions for all times.

Theme : Religion, Hinduism, mythology.

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### Monthly Second Sunday Meetings

With treasurer Mr.C.G.Bhaskar, on the Chair, 19 members attended the meeting on 11-9-17 at the Philatelic Bureau, Exhibition Hall.

After two new members introduced them selves, interaction among members on various issues of philately was gone through.

It was an exhilarating experience and feeling to come across SIPA's Biannual Report for the year 1961 & 62. Let us all enjoy - Executive Editor.

## SOUTH INDIAN PHILATELISTS' ASSOCIATION MADARS-1 BIENNIAL REPORT FOR 1961 & 62

We have the pleasure in placing before you a report of the activities of the Association for the two years ending the 31st December 1961. The last Annual Meeting was held on the 14th February 1960 with Mr.V.N.Srinivasa Rau, B.A., B.L., in the chair and the following office-bearers were elected.

President : Dr.P.St.C.Mitchell.  
 Vice President : Mr.M.S.Rajagopalan  
 Secretaries : Mr.G.Balakrishan Das.  
 Mr.S.Chandriah.  
 Treasurer : Mr.S. Palaniappa Chettiar  
 Corresponding Secretary : Mr. Madan Mohan Das.

Executive Committee : Messrs.V.N.Srinivasa Rau, S.Ramaswamy, T.R.Ananthan, F.P.Seervai and S.Krishaswami.

Exchange club Secretary : Mr.B.C.Doss.

Consequent on the holding of the Association's exhibition in the early part of the year no annual general body meeting could be held in 1961.

### Membership:

During the past two years 114 new members were elected to the Association. The strength of the Society which was 60 at the beginning of the year 1960 now stands at 174 and this includes 29 members from the mofussil and 12 from foreign countries.

### Meetings :

Our monthly meetings which were, as usual, held on the second Sunday of each month, proved very popular and were well attended. The average attendance which was 16 for the year 1960, rose to 40 during 1961. There was a brisk exchange of stamps etc., between the members at these meetings. At most of these meetings some member or other gave an interesting talk on subjects connected with or closely allied to philately. These were well received and appreciated by the members present.

Executive Committee meetings were held from time to time and the business in hand was disposed of quickly and in a cordial vein. A new set of rules and by-laws of the Association was framed and approved by the Committee.

### Stamp Exhibition :

The highlight of the year under review was the

holding of our Second Annual Exhibition at the Library premises of the United States Information Service, Madras, who kindly placed their spacious hall and also lent us frames for putting up the exhibits. The inauguration of the function was done by Mr. Renzo Pagin, Director of the U.S.I.S., Madras and the Hon'ble Dr. P.Subbaroyan, Minister for Posts and Communications participated in the function along with our popular Postmaster - General Sri L.K.Naryanaswamy. The occasion was unique in the sense that it followed the issue of Mahatma Gandhi stamps in the Champion of Liberty series, by the U.S. Postal authorities.

The Association put up a grand show wherein nearly 15,000 stamps were exhibited of India, America, British Colonies and the special feature was the large exhibition of First Flight Covers of the Air-India International, B.O.A.C and special flights not to speak of the variety of American First Day covers, and Champion of Liberty series, including the Day of Issue covers of the United Nations with a panel of U.N. stamps artistically mounted. The special features included the early classics of India with proofs and essays, a special panel of Australian Penny Stamp Study kindly loaned by Mr. Harry O'Cronk of the Masonic Philatelic Society, Victoria (Australia) and thematic exhibits like Doctors on stamps, Birds, Animals, Flowers, Sports etc.

The occasion was highlighted by the distribution by U.S.I.S of the special brochure and First Day Cover of the newly issued stamps of Mahatma Gandhi in the Champion of Liberty series to the members of our Association and invitees, visitors. The Association is grateful to one and all of the United States Information Service who spared no pains to make the exhibition, which was to last for a week but had to, be extended for a month by public demand, a grand success. Our thanks are specially due to His Excellency Ellsworth Bunker and Mrs. Bunker and Mrs. Bunker who graced the Exhibition along with the Consul General at Madras. We will be failing in our duty if we do not publicly acknowledge the uniform kindness, courtesy and help rendered to us by Mr. Thomas S. Cleveland and Mr. Kliene and to Miss Cecilia Johnson in particular who worked with us heart and soul to make the show a grand success.

The Association was fortunate in securing a special cachet for the duration of the exhibition for use on the special covers, provided for the occasion, containing the portraits of Gandhiji and Abraham Lincoln, who stood and toiled for the same ideal. Our thanks are due to the Postmaster-General, Madras for procuring the cachet and for all the valuable help rendered to us by the Postal Administration of India.

More than 10,000 persons visited the show and evinced keen interest in the hobby, for the promotion of which the Association has been striving in South India.

The Association in token to the several persons, exhibiting materials, issued Certificates Merit and Awards on the concluding day, which was presided over by the Post Mater-General of Madras and Miss Cecilia Johnson gave away the awards.

## Periodicals and Publications:

Due to the good offices of the Masonic Philatelic Society of Victoria (Australia) we have been receiving regularly from the Director General of Posts and Telegraphs, Australia their Philatelic Bulletin. The Masonic Philatelic Society have further intimated to us the list of their members who are interested in the stamps of our country and would like to establish exchange relationships with our members. Who were interested.

Reciprocal relationships have been established with the following Associations:

Geelong Philatelic Society, Geelong, Australia.  
United Nations Philatelic Society, New York  
Pakistan Philatelic Society, Lahore.  
People to People Programme, New York  
Magazine for Friendship, New York.

For the use of the Members, the Association has been subscribing to the following magazines:

Gibbon's Stamp Monthly, London.  
Stamp Collecting, London.  
Stamp Magazine, London.  
Australian Stamp Magazine, Melbourne.  
Union Postale, U.P.U., Switzerland.

The Following Stamp Catalogues (by purchase) have also been made available for the use of the members:

Stanley Gibbons Catalogues. Parts I,  
II and III Stanley Gibbons Simplified Stamp Catalogue.

Commonwealth Catalogues: King George VI.  
and Queen Elizabeth.

Scott's Catalogue Part I and Special Catalogue of U.S. Stamps. (kindly donated by the People to People Programme).

The People to People Programme has also kind enough to supply every one of our members with the special Commemoration Folder and First Day Cover of Mahatma Gandhi's stamp (Champion of Liberty series) and also the First Day Cover of Dr. Sun Yat-Sen (Commemorate the 50th Anniversary of the Republic of China).

## Special Service:

The Association, with the kind co-operation of the Madras Postal authorities, has been able to arrange for the First Day Covers and distributed them to the members who so desire.

## Exchange Club:

The Circuit which was functioning well during the years 1958, 1959 and 1960, we are sorry to state, did not progress well during the year 1961. Due to the enormous influx of new members, most of whom wished to avail of the facilities of the Circuit, but were quite new to this kind of service, and kept the books for months together, without passing them on to other members on circulation, the Circuit broke down completely. With great regret the

Executive Committee decided in September last to suspend the circulation, call for all the books and settle the accounts. We hope to revive the Club soon this year after properly organizing for the efficient working of the Circuit to the advantage and mutual benefit of the members.

#### Accounts :

The Financial Position of the Association, we are happy to state, is quite sound. We opened with a balance of Rs.287.90 on the 1st of January 1960 and closed with Rs. 982.45 on 31st December 1961.

In conclusion we wish to thank Messers. Bhupendra Optical Stores for their kindness in allowing us to hold our monthly meetings in their office premises. We are also indebted to the U.S.I.S. authorities and their Consul-General for their help and co-operation at the U.S.I.S. authorities and their Consul-General for their help and co-operation in the conduct of our Annual Stamp Exhibition at the U.S.I.S. Library Hall. For the Popularity and success of the Exhibition we are also grateful to the Postmaster General, Madras and the Postal authorities for their kindly furnishing a special commemorative cachet and arrangement for the cancellation of the special covers posted at the exhibition premises during the Exhibition. Our Thanks are also due to the Press of Madras for giving publicity to the Exhibition and its proceedings in their columns and for the kind review by their staff reporters.

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## MODERN ISSUES OF NEW ZEALAND

A.B.JOHNSTONE

As the specialist collector for progress in his field his thoughts inevitably revert to the classic issues. This is perhaps particularly true of the stamps of New Zealand where the simplicity and beauty of the Chalon Heads have long captivated the enthusiast. It may well be that the postal authorities, too, have succumbed to their spell, which would appear to have influenced them in their deliberations regarding the choice of designs for much more recent definitive issues.

Assuredly, the George V heads compare favourably with their illustrious predecessors, especially the recess-engraved stamps, where a fortunate choice of colours-yellow excepted-complements the simple beauty of designs which provide ample opportunity for a well presented display. Such modest charm predominates once again in the issues for both George VI and Queen Elizabeth, and confirms the belief that a simple but well executed design, coupled with fine engraving, are the essential ingredients for a beautiful stamp. What better proof can be offered than the high values for Queen Elizabeth, depicting Her Majesty in the uniform of the Grenadier Guards, mounted for the Trooping of the Colour.

Furthermore, the modern issues most certainly are not lacking in philatelic interest, since they have provided their quota of what is not only stimulating but also unique in philately, with a wide divergence in their infinite

variety. The two-perf pairs of the Edwards and George Vs are an innovation well worthy of comment, and were the direct result of experiments by the printers to obtain a better alignment by perforating part of the sheets with a 14 x 13½ head and the remainder with a 14x14½ head. The incidence of se-tenant vertical pairs with one stamp from each head occurred in most values of the Edwards and all the recessed values of the George Vs.

Re-entries have long been the piece de resistance of the specialist and in this respect the George V issues supplied something rather more than unusual. The transfer rollers employed by Perkins Bacon & Co. bore the impressions of more than one value, the 4d. being flanked on one side by the 2½d. and on the other by the 4½d. During the process of laying down plate 20 the roller was turned inadvertently whereby row 1, number 6, erroneously received an impression of the 4½d. Once bitten, twice shy? Not at all! In row 4, number 10, the roller was turned in the opposite direction with the result that in this instance an impression of the 2½d. was rolled in. To correct these two transgressions the normal re-entry procedure was adopted; the plate was hammered up from behind to 'fill in' the recessed lines and then burnished off to remove any remaining traces. Nevertheless, even after the correct impression had been entered, parts of the original errors survived and evidences of the 2½d show in the left value panel in row 4, number 10, whilst slight traces of the 4½d. persist in the right value panel of row 1, number 6.

No one would deny the wealth of philatelic lore in the Pictorial issue of 1935-47, in which papers, watermarks, dies and re-entries abound to provide the student with an unlimited field of absorption. Yet again here occurred one of those rare perforation peculiarities not to be found in any other issue, the 13-14 x 13 Vi of the long format (Vid., 5d., 2/-, and 3/-). In these values the horizontal perforations in some issues will be found to include 13 holes gauging 13, and 13 holes gauging 14, or the reverse, depending upon whether the machine operated from the left or the right hand margin of the sheets. A logical conclusion propounds that one of the comb heads measuring 13½ x 14 and having 13 pins in the short rows was adapted to fit the long format stamps by the addition of another 13 pins so spaced out at 13 gauge as to perforate the extra length of the horizontal sides.

## STAMP MONTHLY

Companion issues would be an apt description of the George VI and Queen Elizabeth definitives, following as they did a common pattern of design and production. In both of these issues the differing techniques employed by the two printers are exemplified. For the low values, Bradbury Wilkinson & Co. produced innumerable plates and used a minimum of repairs which were confined to re-touching and re-cutting, whilst they merely replaced plates as necessity demanded. In complete contrast De La Rue carried out considerable repairs to their plates for the middle values, where these, printed in two colours, provide all that is fine in philatelic research, tracing varieties through the numerous combinations of frame and centre plates.

## MUSIC ON STAMPS

A. N. PEASGOOD

Moreover the similarity between these two issues extends even further, as each in turn produced items of a distinct character concerning for a change, surcharges, and co-incidentally, both in the same value. In the course of overprinting the 2d. on IVzd. of the George VI stamps, in row 10, number 10, the stereo became so badly damaged that only a small portion of the figure '2' was printed on a limited number of sheets. The damage was quickly spotted and repaired, but rather than destroy the faulty sheets a type slug was used to re-insert the '2' by hand. When it was not exactly located the re-inserted '2' could be identified by its relationship with the contiguous 'D' whilst portions of the fractured '2' are invariably present.

In the case of the Queen Elizabeth issue, although still involving a surcharge and what is more the same value, the circumstances were somewhat different. Due to increases in the postal rates in 1957, the 1 Vid. became virtually redundant, whereas demand increased for the 2d. for printed matter. The authorities decided as a temporary expedient to withdraw stocks of the IVd. from the post-offices and together with the reserves at the G.P.O., Wellington, to convert the lot to 2d. by means of surcharge. The bulk of all stocks of the IVid. was by this time in the redrawn large figure design, but a few sheets of the original small figure IVzd. were returned and these too received the surcharge, were placed on sale, and consequently are a particularly rare *litte* item, as witness recent realisations. Incidentally, a word of warning. Forgeries of this surcharge have been reported, all on used copies to date but mint examples may also be in existence. Readers are advised to be discriminate in their sources and as far as possible to satisfy themselves before purchase.

Papers too can be responsible for surprises, as occasioned by the chalk-surfaced issues on the new white paper which crept out unheralded in the 1960 pictorial set, especially the 4d., and caught out many a collector. In the same issue the slot machine coils of the 1d. and 3d. with sideways watermark and a new perforation, 14 x 13½, also caught the unsuspecting collector napping and are as a result, a worthwhile acquisition. About the same time the introduction of the experimental Chambon perforations provided further ammunition for the enthusiast keen to have a 'shot' at this colourful issue with its plethora of printing flaws, missing colours, and the interesting counter coils.

However, one must not assume that interest is confined to the definitives. Commemoratives also have their subscribers, and an excellent field of study is readily available in the 1946 Peace set, and still at a reasonably modest outlay. This issue is recommended to anyone who may be keen to get involved in the intricacies of stamp printing methods as it has everything to offer from the various printers engaged.

In conclusion, for those who prefer the variety and colour of the many recent emissions, items of true philatelic interest are to be found by the perceptive student, in the form of photogravure flaws and re-touches, missing and mis-placed colours, and in addition an abundance of subject matter for the thematic collector.

(Courtesy : Stamp Magazine, UK, July 1997)

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Pictures of composers are perhaps the mainstay of a musical topical collection; including composers of national anthems, there are perhaps about one hundred different composers depicted on stamps, some of them three or four times - and Beethoven and Mozart each appear more than half a dozen times. With the exception of Brahms, all the great composers are represented at least once (that is, all dead great composers: it appears that the only living composer represented is Kodaly). The occasion for the issue of these stamps is most often an anniversary of birth or death - in 1956 there were several issued commemorating the bi-centenary of Mozart's birth - and this is satisfactory so long as the dates are correct: in 1944, France issued a Gounod stamp on the fiftieth (sic) anniversary of his death which was in fact in 1893. There have, however, been other causes. Debussy and Berlioz, for example, may be found on French stamps issued in the late 1930s in aid of a fund for the relief of unemployed intellectuals. Usually "composer-stamps" confine themselves to portraits, but occasionally are more ambitious and perhaps there is incorporated in the design a fragment of appropriate musical manuscript. This is attractive so long as the manuscript is appropriate - the German Democratic Republic in 1956 issued a Schumann commemorative the design of which was a half face portrait superimposed upon manuscript, but the manuscript proved to be a fragment of a song by Schubert. The stamp has since been re-issued with the design corrected. Yet another variant is to include in the design places of importance in a composer's life - the Verdi set issued by Italy in 1951 does this and we have, for example, a view of the organ of the village church at which Verdi played at the age of ten.

If we except those who were primarily composers, instrumentalists and conductors are rarely to be found, the pianist Paderewski, the obscure central European violin virtuoso Slavik, and the conductor Furtwangler are at present alone in this section.

There is a wide variety of instruments to be found on stamps, though many, such as bugles and alpenhorns, guitars and piano-accordions, are but infrequent members of a normal symphony orchestra. Not unnaturally, the instrument most represented is the posthorn, which has long been used in the designs of postage stamps; the present writer has some seventy different stamps showing post-horns, and there are many more. Perhaps the most interesting series showing instruments are those issued by Israel in 1955 and 1956. At the feet of these stamps are tabs bearing inscriptions which are quotations from the Old Testament relating to the instruments concerned - examples are: "Praise Him with the psaltery and harp" (Psalms) and "Praise Him with the timbrels, praise Him on the high sounding cymbals" (Isaiah).

Composers and instruments are the obvious choices for a Music collection. It is perhaps not widely known that nine or ten different opera-houses (including those of Milan, Vienna, Moscow, Prague, and East Berlin)



# CAPTAIN COOK

A. KAY

appear on stamps. These have been shown in various roles: as the creation of a famous architect, as one of a city's famous buildings, as the scene of the first performance of a famous opera, etc. It is possible, too, to find a dozen or so stamps showing scenes from operas - the Wagner set issued by Germany in 1933 forms the bulk of this section.

Another interesting set of pages can be that relating to National Anthems. Some half dozen countries, including Switzerland, Chile, Bolivia and the Dominican Republic, have issued stamps on which appear the opening of their national anthems. It is sometimes apparent that the artists concerned have little knowledge of musical notation, for key-signatures or time-signatures may be absent. Several other countries have produced stamps depicting either author or composer or both. Still others have commissioned artists to draw scenes illustrating a particular line of an anthem: on a Czechoslovak stamp we find a scene captioned "Where is my fatherland?" and on a Norwegian "Yes, we love this land as it rises . . .".

A further section of a Music collection may not unreasonably be devoted to a number of pages for stamps showing dancers of various kinds. Europe has little to interest one here apart from a Swiss polka and folk-dances from Roumania, Czechoslovakia and the German Democratic Republic, but there are many colourful stamps particularly from Asia and Africa, which depict native dances and dancers. Particularly attractive is a short set from the Netherlands Indies which shows dancers from various regions of that country. Mongolia, Mexico, India, and Burma are but a few of the other countries that will be represented here.

Other sections of a Music collection can include musical postmarks (for example, Great Britain's Victory Bells of 1945 and Wedding Bells of 1947), pictures of groups of musicians, and a miscellany into which can be placed such things as the houses of Mozart, Tschai-kovsky and Bellini, Glinka playing the piano to friends, Benjamin Franklin (inventor of among other things, a harmonica), Bach's monogram, charity stamps in aid of Ysaye's memorial fund, a glass flute and a mediaeval postman's bell (from Japan), a 'musical stone' (from China), and special covers, of which there are several, notably from Austria but also from Czechoslovakia, the German Democratic Republic, and the U.S.A Can such variety fail to interest?

(Courtesy : American Topical Association 1976)



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Especially famous as "The Columbus of Australia," Captain James Cook, R.N., played an important part in the world in addition to Philatelic History.

Born in October, 1728, at Marton, York-shire, James Cook was attracted to the sea at an early age, eventually venturing forth at the age of seventeen years. He joined the Royal Navy in 1755; and in August, 1768, he departed from England with the Royal Society's Expedition to observe the Transit of Venus at Tahiti.

That accomplished, he sailed south-wards, circumnavigated New Zealand and, in April 1770, entered Botany Bay. He gave the area the name of "New South Wales" and successfully mapped the East Coast of Australia.



As Admiral James Cook he made other voyages from June, 1772 and 1779. He met an untimely death at Kealakekua Bay, Hawaii, in February, 1779, at the hands of natives.

James Cook he made other voyages from June, 1772 and 1779. He met an untimely death at Kealakekua Bay, Hawaii, in February, 1779, at the hands of natives.

Captain James Cook has frequently been honored through Empire stamp issues. Some of these occasions have viewed Cook in portrait form, others characterizing some of his many landings during his voyages.

It could well be that more stamps will someday pay homage to his energy, enthusiasm and enterprise.

It is fitting that New South Wales was the first Empire country to carry his likeness. This was made in 1888, when the Colony was issuing its own stamps, and was commemorating the centenary of its foundation.

The design for the 4d. denomination typified the Captain in naval uniform, but hatless, in a full face rendering. This was selected from a number of competitive illustrations submitted to the N.S.W. Government when suitable designs were called for in connection with the Centennial issue.

The artist was Mr. M. Tannenbergh, whose work had been represented on other Australian stamps.

It is interesting to recall that since Cook was the first white man to set foot on New Zealand soil, this Dominion has given the navigator pride of place on several national issues.

His landing took place at Poverty Bay, in the North Island, on 9th October, 1769. The episode is shown on the 3d stamp of the set circulated in November, 1906, to mark the holding of the New Zealand Exhibition at Christchurch.

The design, executed by Mr. L. J. Steele, of Auckland, featured Cook, with officers and marines, being greeted by a Maori chieftain and his retinue on the beach. The "cat-built" Bark Endeavour, in which the voyage was undertaken, appeared offshore.

During 1935 another striking representation was included by the New Zealand Postal authorities on the 2/pictorial stamp. Here again, Cook was viewed with two high-ranking officers in full regalia standing apprehensively on the foreshores. A boat load of marines and seamen appeared in the right foreground, while the rigging of the Endeavour figured in the left foreground.

The artist responsible for the subject matter was Mr. T. H. Jenkins, of Invercargill.

However, New Zealand's most effective stamp in honor of Cook was distributed in January, 1940, when the country issued a large series to celebrate the centenary of the Dominion. It was of a 1d denomination, and was designed in tripartite style by Mr. James Berry, of Wellington, well-known as a designer of stamps.

The first panel depicted the Endeavour, 368 tons in full sail; this vessel was originally the coal ship Earl of Pembroke, and was a mere 105 feet long and 29 feet wide, being built at Whitby, in 1764.

The center of the stamp was taken up with a faithful impression of the chart compiled of New Zealand by Cook during his six months' survey of the regions. Cook, it is said, found New Zealand a line on the map, and left it an archipelago.

The final panel carried a fine portrait of the navigator in naval dress - a head and shoulders study. This likeness was adopted from the celebrated bronze statue of Captain Cook executed by Sir Thomas Brock, K.C.B., R.A., which is erected near Admiralty Arch, in the Mall, London.

During his second voyage, Cook visited the Cook Islands, on 20th June, 1774, discovering Niue Island, the largest of the group. Finding the natives somewhat unfriendly, he called it Savage Island.

A 1½d stamp printed for Niue in 1920 and common to the Cook Islands showed a re-enactment of Cook's original landing on the island "in a small creek and displayed our colors."

The 1½d value of the same series pictured another pleasing portrait of the Captain. This was taken from the original painting, then hanging in the Greenwich Hospital, England, and was painted by Nathaniel Dance, R.A.

That painting was executed at the special request of Sir Joseph Banks, the scientist who accompanied Cook on his voyage, before Cook left England on his last exploration!

In 1932 the Cook Islands made a clearer rendering of the initial landing on Niue, on another ½d stamp. "I took two men with me," Cook then wrote, "and with them entered a kind of chasm which opened a way into the woods."

Cook and three officers are shown landing on the beach, Opaahi Point, their movements being watched by a party of natives standing under a cluster of palm trees. The Resolution (462 tons) was etched in the near background of the picture.

Niue, which obtains a great percentage of its national revenue from the sale of stamps, in July 1950 featured the landing of Cook once more, using a 1d value for the occasion!

Mr. James Berry was responsible for the layout, which rather ineffectually depicted Apaahi Point, with H.M.S. Resolution some distance offshore. A boat is seen leaving Resolution, with two tiny figures in the left foreground of the foreshores.

In August 1949, Cook Islands used two of its pictorial labels to continue the Cook theme. Again prepared by Mr. Berry, from technical data and photographs, the stamps were the 1d and 1/- values.

The former issue depicted the familiar portrait of Captain Cook at the left, and typical island landscape - palm trees and a native hut, at the right. The stamp centerpiece was devoted to a map of the Hervey Islands "the first Islands of the Group discovered by James Cook 1773." That was in September, and the name was applied in honor of one of the Lords of the Admiralty.

Background to the 1/- value was an outline map of the Cook Islands landmarks - Northern and Southern Cook Islands, while in the right foreground appeared the London statue of Cook previously referred to. It is of interest to note that in the 1932 Niue series - the 1d issue carried a portrait of the Captain wearing the characteristic naval headgear of the period, and the 1949 design represented Cook in overcoat and hat.

Two other countries have direct relationship with Captain Cook, as evidenced by their national stamps.

In 1928 (August 13th) the 150th anniversary of Captain Cook's discovery of the Hawaiian Islands, was commemorated by the United States. On that instance, two stamps typifying Presidents Washington and Roosevelt were specially overprinted with the inscription: "Hawaii 1778-1928."

These stamps were made available at the Territory of Hawaii, firstly at Honolulu, then at the Postal Agency in Washington. Cook discovered the Hawaiian Islands, which he then called the "Sandwich Islands" after his Patron, the First Lord of the British Admiralty, in January, 1778, while seeking the North West Passage.

The stamps of Tonga have an association with Cook. Tongan stamps have for many years been printed on paper watermarked with turtles. It was Captain Cook who gave the islands their original name of "The Friendly Islands," because he was so kindly received by the natives on his first visit.

On his second visit in 1778, he presented a fine specimen of turtle to the native King, who reluctant to kill any animal, kept it as a pet, and in time it became a popular and revered idol amongst the islands, who at one time conferred on it the rank of Chief.

It is still alive today, and the representation has appeared since 1897 on stamp paper as a reminder of the gift, of friendship with Britain, and of the great navigator who, a French writer once claimed was "the most illustrious navigator of both the past and future ages" - Captain James Cook, R.N.

(Courtesy : Stamp Collecting, Aug 1987)

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## MAKING A PERSONAL CHECKLIST FOR A TOPIC

BARBARA R. MUELLER

Many collectors consider the making of a personal check list the most tedious chore in topical collecting. For some it is so tedious that "ready made" lists are accepted "as is." This recourse to the easy way precludes the full realization of the joys of topical collecting. A tailor-made collection grows only out of a tailor made check list.

Other people's lists do have a definite reference value and form a preliminary basis for action. But complete reliance on them denies individuality, the keystone of topical collecting. The labor involved in check list making is not so distasteful that we should deprive ourselves of this advantage. The entire process can be surprisingly enlightening, and if a satisfactory system is evolved, the work will turn to play.

Your very first step must be a recapitulation of your aims and approaches in topical collecting and an analysis of the potentialities of your topic.

Think about the topic and the natural divisions into which it falls. Think big! Include all possible categories, even though you don't intend to cover them immediately.

For instance, if your topic is Architecture, you will have classes for plans, design, construction, and decorative treatment. When you start catalog combing, be alert for stamps to fit all the categories. You'll save the extra time and labor of going through the listings a second, third, or fourth time.

### Select the Format

Plans laid, the next step is the selection of a format for your check list. Index cards and looseleaf notebooks are most flexible. One card or one sheet is usually devoted to each entry. Cross references are not easy to make but are necessary: when one stamp fits into several categories, make one complete entry and then make a referring notation on the other cards. Insertions, corrections, deletions, and additions present no problem.

The size of the card or sheet is largely a matter of personal preference. Small, 3x5 cards are easily shuffled about, but the larger sizes offer more space for notes. Sheets which fit a 5x8 three ring binder are most satisfactory. They form a compact notebook without the wasted excess area of 8½ x 11 sheets. Of course, personal preference must sometimes yield to the amount of information to be recorded.

### Catalog Number Is Minimum

The catalog number is the barest minimum; all other data is supplementary. It's hard to strike a happy medium between the two. On the one hand, you want to avoid constant reference to a bulky catalog, but on the other hand you can never eliminate dependence on the catalog unless you cut out every listing and paste it in a scrapbook. The variance in the kinds of information included in formal, published check lists indicates the lack of a standard system.

Type numbers used to precede catalog numbers, but changing customs in catalog publishing have dimmed their significance. In the days before the yearly deluges of 3000-plus new issues, every design-different stamp was illustrated and assigned a type number by Scott. Economy moves in the last five years have dictated the assignment of a type number to a typical design or the lowest denomination of a long set, with only word descriptions for the other stamps.

Thus Bahamas type A17 is illustrated by a stamp showing an infant welfare clinic, but the designation A17 also belongs to stamps depicting modern agriculture, water skiing, tuna fishing, and a parliament building.

Not only have Scott's type numbers lost their usefulness but Minkus and most foreign catalogs eliminate the type system altogether. Whether or not those catalogs are easy to use is a moot question, but the fact remains that one number is more than enough to contend with!

Indeed, dependence on numbers alone is detrimental in relation to other collectors and other check lists. Brazil No. 836 may mean a plane and a map to you but nothing to a Brazilian.

Therefore a good check list should contain the minimum of information necessary for mutual identification of a stamp.

A good check list need not be a handbook; that comes later. But a consensus of opinion and practice indicates that the following facts, in addition to the name of the issuing authority and number are considered part of the minimum.

The date of issue - This information is not as simple as it appears. In the case of special and commemorative issues, there is no problem. They were placed on sale at a specified date for a limited time.

However, the story is different in the case of regular issues placed on sale and sold over long periods of time. The usual solution is a hyphen between earliest and latest dates; that is, 1917-27. This vague demarcation in time is satisfactory if you collect examples of all the stamps issued in one design. If you limit yourself to just one example of each design, the date becomes a matter for later research. At check list making time, though, be content with an approximate date.

Design description - For check list purposes, verbatim copying of the catalog descriptions is usually sufficient. All you need is a general idea of the depiction facilitating categorization.

However, not every detail of the design shows up in a catalog illustration or caption. Here you encounter one of the maverick qualities of topical collecting - no check list based on catalog inspection is complete. The actual handling of a large number of stamps often turns up previously overlooked candidates.

Some collectors introduce precision into their design descriptions by codifying the relative importance of the topic depiction in the design. If it forms the primary portion of the design or is of large size, it is coded "a." If it forms a secondary but still discernible portion, it is "b." If it is part of a minute background, it is "c." In cases where the subject is shown in a border rather than a vignette, the code letter is "d."

Special purpose, if any - If the reason for the issue has any bearing on the topic depiction, it has a place in a check list. Such reasons or purposes often form the basis for segregating the stamps into logical groups. A code system is useful here, too, as a space and work saver.

One of the best examples of the application and codification of special purpose in the compilation of a check list is found in the American Topical Association's "United Nations Stamps of the World." The issues of and for the use of the UN are prefixed by the letter B; those for use by UN agencies by the letter C; those publicizing or honoring the UN by D, etc.

The placement of all this data on the cards or sheets varies somewhat with the desired arrangement of the list itself. Most of us prefer straight alphabetical order of the issuing countries. However, some advanced collectors

go further and create a sort of cross index list, breaking down the alphabetical list into arbitrary or logical categories.

Either way, the country name goes somewhere close to the top in a position of prominence and the catalog number opposite it. The date, design description, and purpose follow on separate lines. A generous amount of space is then available for more extensive notes.

Compactness a Must A working want list is easily derived from a file of such check list cards. Compactness and accuracy are "musts" for a want list, since it is carried about and used as a buying guide. Just as "you can't tell the players without a score-card," neither can you tell what stamps you need or already have without a want list. A working want list is a score-card. It eliminates duplication as well as missed opportunities. Best of all, it's very simple.

Start with a pocket sized looseleaf notebook. On each page write the name of the stamps needed. As you acquire them, cross out their numbers. If you have a standing rule as to the condition of the stamps you collect, that is, all mint or all used, nothing more is required. However, if you collect both ways, you may wish to set up columns for "mint" and "used" opposite the numbers. Then as you acquire the stamps, mark an "X" in the appropriate columns.

In the event that your topic is complex, provisions should be made to indicate the various subject groups into which the stamps fit. Such an arrangement is doubly important when several copies of the same stamp are needed to cover as many separate categories.

Thus, in a collection of "Philately and the Posts," with the five categories of "Stamp Days," "Stamp Anniversaries," "Philatelic Exhibitions," "Postal Organizations," and "Postal Subjects," a want list for the stamps of Brazil calls for No. 747 in the first and third groups, No. 465 in the third and fifth, and Nos. 643-49 in the fourth and fifth. The solution to these complications requires a slightly expanded arrangement. Devote one page to each country. Set up as many columns as you have subjects, and enter the appropriate numbers. Then proceed as with the simplified want list. A Starting Point The hunt for the catalog numbers to put in the want list can be just as systematic. First, choose a starting point. The very beginning of a catalog can be a discouraging place; there seem to be so many pages between you and completion.

Try starting in the middle, say at the division between Scott's volumes one and two. You can replace a random, choice with logic if you wish. Reflect a bit about your topic, and you will find that many of the stamps originate from one geographic or political area. Start your digging there.

For instance, a collector of Stamp Day issues has to plow through all Scott's listings of U.S. and possessions and the British Commonwealth into the Latin American section until he finally hits pay dirt in Brazil. If you decide to eliminate such arid stretches by jumping around, be sure you haven't missed any countries.

Although catalog formats differ, a good rule to follow is "Read the fine print." But no one is infallible; everyone misses a few candidates for the collection. You may catch your errors when you comb the foreign catalogs. For check list purposes, an American collector need only record the numbers of the stamps listed in these authorities but missing in Scott or Minkus. When you compare the listings, you will find them all amazingly alike, but the few differences yield outstanding collection material.

On the whole, foreign catalogs are esteemed for their detailed information about the stamps, the recording and analysis of which will be treated in another article.

For the present, concentrate on making a useful check list and be proud of it. Far too many topicalists limp along without one. Their way of collecting is partly responsible for the scorn heaped on topical philately by the traditional specialists.

(Courtesy : American Philatelist, 1983)

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## THE PENCE ISSUES OF CEYLON WITH A BACKGROUND OF POSTAL HISTORY

HAROLD J. FERNANDO

The Maritime Provinces of Ceylon under British occupation were separated from the East India Company and an independent Crown Colony was formed from 1st January, 1802. This same arrangement was ratified in the Treaty of Amiens in March of the same year. However, it was only after the Kandyan Chiefs signed the 'Act of Settlements' at the Kandyan Convention on 2nd March, 1815, that the entire island became subject to the British Sovereign, King George III.

The postage stamp, as we know it today, was not yet known to the world. Different forms of postal services existed in different countries. Different types of postal stamps or covers, which were the forerunners of the adhesive stamps that were to follow, were in existence in different countries. Very little is known of the history of the Ceylon Post Office during this period. It is however a strong possibility that the first post office was established in Ceylon in 1796 by the British East India Company. Although there was no systematic internal postal service in Ceylon, there is evidence that as early as 1809, the British did maintain a postal service. Letters of this period bore 'HANDSTRUCK STAMPS' with inscriptions such as 'Colombo Post Free', 'Colombo Post Paid' etc and 'SHIP LETTER STAMPS' bearing inscriptions such as 'Colombo Steamer Letters' British Packet Postage etc The names of towns such as Kandy, Galle, Jaffna etc also figured on these HANDSTRUCK STAMPS. Altogether, twenty eight names of places have been recorded.

The 6th May, 1840 is a red-letter day in the annals of world postal history. It was on this day that the first adhesive postage stamp in the world, the famous 'Penny Black' was issued in Great Britain during the reign of Queen Victoria. By this time the British had consolidated their rule in Ceylon and macadamised roads were being built, connecting all the important towns to the capital, Colombo. This work was started by the Governor Sir Edward Barnes in 1820. It is also known from dates on existing specimens of 'HANDSTRUCK STAMPS' that in 1822, the General Post Office was in Colombo. It is also known that there was a daily Mail Coach service between Colombo and Kandy and Colombo and Galle. Mail to Trincomalee and other places in the Eastern Province was conveyed from Kandy by postal runners, on foot.

By 1845 many countries in Europe had followed Great Britain and issued their own adhesive postage stamps. In U. S. A. the first General Issue was started in 1847 while nearer home, Mauritius and Trinidad had also started their issues in 1847, while India and Cape of Good Hope had their first issues in 1852 and 1853 respectively. In Ceylon, the issue of adhesive postage stamps was envisaged when Ordinance No. 1 of 1st May, 1854 was passed in the Legislature. This provided for certain changes in the postal rates and regulations of the country. Sir Henry Ward was the Governor and Mr. G. G. Fraser was the Acting Post Master General of Ceylon during this period.

On 1st March, 1854 a new postage stamp of 6d. denomination depicting the embossed head of Queen Victoria in the design was issued in Great Britain Mr. Fraser, who was aware of this, originally ordered for 60,000 copies of this new stamp to be overprinted with the word 'CEYLON' for the purpose of introducing adhesive postage stamps to Ceylon. On 22nd May, 1854 he also ordered from England 70 stamp obliterators and although the latter were received in Ceylon on 7th October of that year, the order for the overprinted stamps did not materialize. Thus, if not for this happening, the first postage stamp of Ceylon would have been an overprinted British stamp.

Thereafter, it is on record that Perkins, Bacon & Co. of London had invoiced for 250 sheets (60,000 stamps) of 6d. denomination for Ceylon on 26th July 1855. This consignment of stamps was shipped to Colombo from London on 3rd August, in S. S 'Indian Chief' and was duly received in Ceylon on 10th December, 1855. However, the issue of the stamp was long delayed due to various local reasons. There was a general outcry against this delay from local newspapers except one. The latter had started a 'Pigeon Post' in 1850 which enabled this newspaper to publish a special edition containing the latest news obtained by means of the pigeon post. Finally, after a delay of over one year and three months, the first Ceylon adhesive postage stamp was issued on 1st April, 1857. Thus, the imperforate 6d-purple-brown recess-printed by Perkins, Bacon & Co. of London, on blued paper with the 'star' watermark became the first adhesive postage stamp of Ceylon.

The next two stamps to be issued were the 1d. blue and 2d. green. Those stamps were invoiced by the printers

on 16th March, 1857, They left London in S.S 'Symmetry' on 15th April, 1857. As the ship took the Cape route, they arrived in Colombo on 22nd August and were issued on 24th August, 1857. The stamps were imperforate and recess-printed on white 'star' watermarked paper by Perkins, Bacon & Co. A certain quantity of the 1d. blue had also been printed on blued paper. Four more imperforate stamps were issued on 2nd July, 1857. These were the 5d. chestnut, 6d. brown, 10d. orange-vermilion and the 1sh. dull violet. These four stamps were invoiced by the printers on 1st May 1857, dispatched from London by Mail Steamer on 20th April and arrived at Galle on 20th June, 1857. The quantities dispatched to Ceylon were as follows :

1d	3,242,000 (both white and blued Paper)
2d	534,000
5d	90,800
6d	120,000 (white paper)
10d	15,500
1sh	51,000

An imperforate ½d. lilac on blue glazed unwatermarked paper, was the next issue in October, 1857 the actual date of issue being unknown. The same stamp was also issued on white glazed paper, a few months later. The ½d. represented the internal postal rate for printed matter such as newspapers etc. Further issues in the imperforate series were the 4d. dull rose, 8d. brown, 9d. purple-brown, 1sh. 9d. green and 2sh. blue. These five stamps were also recess - printed by Perkins Bacon & Co. on white 'star' watermarked paper. They were invoiced by the printers in two instalments, the first being on 8th January, 1859 and were despatched from London by Mail Steamer on 19th January and 15 February, 1859, respectively. After both consignments were received in Colombo, they were issued on 23rd April, 1859.

The numbers sent to Ceylon were as follows /

½d.	on blued paper	75,120
½d.	on white paper	1,052,400
4d.		7,400
8d.		6,200
9d.		9,800
1sh.	9d.	5,000
2sh.		5,720

It is of interest to note that all these stamps except the ½d. lilac were recess printed by Perkins, Bacon & Co. The ½d. lilac alone was printed by De La Rue & Co. by the typographic process. Records indicate that Ceylon had placed the order for this stamp on 17th January, 1857. They were shipped from London on 20th August, arrived at Galle on 28th September and as stated earlier, was issued in October, 1857. It is not definitely known why the printer was changed for this particular stamp. In design too this stamp, which was engraved by Joubert de la Ferte differed from the others which were based on the design of the first issue except for minor changes in the lettering of the 10d. and 1sh. denominations.

The 4d., 8d, 9d., 1sh. 9d. and 2sh. however had a completely different frame of octagonal design identical with the 6d. dull lilac stamp of Tasmania issued in 1858 to obtain this frame design, a transfer from the die of the

Tasmania stamp was used and the Head inserted. The same head was later used for the Ionian Islands stamps of 1859. In fact, faint traces of the word 'TASMANIA' could be occasionally discerned in clearly printed copies. On these octagonal design stamps, the head of Queen Victoria was engraved by Charles Henry Jeens, after the drawing by Corbould. In this category, the 4d. dull rose has now become the rarest and the most highly priced of all Ceylon stamps. An unused copy in fine condition, with four clear margins, is catalogued at £ 6,000 by Stanley Gibbons & Co. It may be a matter for further research why the 4d. has become so rare when according records of numbers printed and sent to Ceylon the 8d., 1sh. 9d. and 2sh. should be rarer. If the records are correct, the factors which have contributed to make the 4d. rarer, would be of much interest.

Perforated stamps were first introduced in Ceylon in 1861, when all denominations of the previous imperforate issues from 1d. to 2sh. were reprinted and perforated by Perkins, Bacon & Co. The 1sh. 9d denomination was also printed but was never sent to Ceylon perhaps because this denomination was no more required or other reasons which will be interest to know. During this printing a few new shades in some denominations were also produced. The printing was by the recess process on white 'star' watermarked paper and perforated 14 to 15½ on a machine with a single line of punches.

Due to wear and tear of the perforating machines, the perforations produced deteriorated in quality as the work progressed. These perforations are now classified into three categories viz. 'clean cut' 'intermediate' and 'rough'. Rouletted stamps of some of the imperforate issues ( ½d., 1d. and 2d.) are listed in catalogues as 'varieties'. It is believed that during a short period just prior to the introduction of perforations, some local business establishments had for their own convenience rouletted some quantities of the denominations that were most commonly used by them. Specimens of these are now rare and fetch high prices. The quantities (combined totals of all perforations) printed were as follows;

1d.	1,209,160	8d.	5,760
2d.	93,360	9d.	43,200
4d.	20,400	10d.	24,000
5d.	100,800	1sh.	127,200
6d.	74,400	2sh.	8,800

In 1862, the previous plates were used to reprint new issues of the 1d. blue, 5d. deep red-brown, 6d. brown (shades), 9d. brown and 1sh. cold violet on a smooth paper without watermark. These were recess-printed by De La Rue & Co. Although there was no watermark, the paper-maker's name and year-T. H. Saunders 1862-were watermarked on the paper and one or more of these letters or figures were often found on these stamps. The numbers printed and the dates of issue are not known but the date of despatch to Ceylon was 26th July 1862.

In 1863, a new watermark, the 'Crown and CC' replaced the 'star' watermark of previous issues. De La Rue and Co. had now taken over the printing of stamps

from Perkins, Bacon & Co. after the latter's contract ended in January, 1862. Different perforations such as 11½, 12, 12½ and 13 are found on different issues of these stamps. The watermark itself was of two distinct types-the 'Large Crown & CC' and the 'Small Crown & CC'. All stamps issued from 1863 to 1866 (except the issues in 1864) bore the 'Large Crown & CC' watermark.

In 1864, De La Rue & Co. used a white glazed paper without water-mark to print the ½d. lilac by the typographic process. Again, in September of the same year there was a re-issue of the 10d. vermilion (shades) on white 'star' watermarked paper which stamp had been recess-printed earlier by Perkins, Bacon & Co. but the perforations were carried out by De La Rue & Co. This stamp, thus had the distinction of two printers having hand in its production. Both stamps had perforations 12½. The numbers issued were :

½d.	lilac	410,000
10d.	vermilion	59,400

In 1867, a special hand-made-paper with watermark 'Small Crown & CC' was prepared and used to print a new issue. This paper was specially made and used only for these Ceylon stamps. De La Rue & Co. recess-printed all the usual denominations from 1d. to 2sh except the 1sh. 9d. on the same designs as previously issued. The perforation on all these stamps was 12½ Also, a different smooth paper with watermark 'Small Crown & CC' was used by De La Rue & Co. to print the final issues of Ceylon pence stamps which were released between 1866 and 1868 These stamps were the 1d. blue and 3d. rose (3 shades) which embodied completely new designs and were printed by the typographic process. The 1d. had perforation 14 while the 3d. had two perforations, 12½ and 14. In 1869, the word 'SERVICE' was overprinted on five denominations of the 1867 issue viz. 2d., 6d., 8d., 1sh. and 2sh. and two denominations of the 1866/67 issue on smooth paper viz. 1d. and 3d. These stamps were intended for official use. They were prepared and sent to Ceylon but were never issued.

Colour varieties in some of the Ceylon pence issues have been recorded and listed in catalogues. As some of them are very highly priced, it would be of interest to consider how they originated. Philatelists who have done research on this matter have reached the conclusion that these 'varieties' were not intentional but were the result of imperfect mixing of the ink. The heavier ingredients of the ink sank to the bottom and thus produced a deeper shade in the stamps that were printed later, even though the printing was a continuous operation. The imperforate 1sh. 9d. green (S. G. 17 & 18) and the perforated 2d. green (S. G. 76 & 77) are typical examples of such varieties. In the former, two distinct shades of green and pale -yellow-green were produced while in the latter the shades were yellow-green and deep bottle-green. The demand for these colour varieties could be gauged from Stanley Gibbons' catalogue for these stamps. The prices for used copies are as follows S. G. 17 £ 60; S. G. 18 £ 130; S. G. 76 £ 40; S. G. 77 £ 550. The prices are an indication of the comparative rarity of the particular colour shades.

Ceylon adopted decimal currency (rupees and cents) on 1st January, 1872. The pence issues were thereafter discontinued and stamps in the new currency were issued from that year. The simplicity of design and classic beauty of the old line-engraved pence issues will forever remain unchallenged even by the most glamorous modern issues of today. When the historical interest associated with a period of over 100 years ago is also considered together with aspects of special philatelic value of particular items, the pence issues of Ceylon rank second to none among the classic stamps of the world. For us in Ceylon, our pence issues are of special significance and should always have a special appeal.

Information for this article has been obtained mainly from the following sources. If any inaccuracies or mistakes are found, such faults are entirely mine.

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### PARSI AMARCHAND

Sundar Nivas, No.160, Baracah Road,  
Secretariat Colony, Kellys, Chennai - 600 010.

Phone [0] 044-25388905, 25381370

[R] 044 - 26481077; 26613575

Mobile : 98401 56410

Email : parsiamarchand@yahoo.com

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