

British Philatelic Bulletin

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25TH ANNIVERSARY
SPECIAL
ISSUE

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This Month

Twenty-five years ago this month the Philatelic Bureau (then alongside GPO Headquarters in London) put out its first *Philatelic Bulletin* – eleven duplicated pages, stapled together. Within a few months there were over 3,500 subscribers and no doubt a fair number of these 'pioneers' are still regular readers. Today the *Bulletin* is read by over 50,000 collectors each month, evidence of the strong interest still in British stamps and postal history. This Silver Jubilee issue contains a brief history of the magazine.

Pride of place goes to a preview of the forthcoming High Value stamps based on photographs taken by HRH The Duke of York of four much-loved British castles. The four original photographs are reproduced here as a centre-spread; we also include photographs of Prince Andrew at work at the four locations (Caernarfon being shown on the front cover).

Details are given in this issue of an important exhibition – Stampway to the World – which opens in Liverpool on 22 September. This should prove popular with collectors in the North who feel that too many major philatelic events are London-based. I hope it will be well-attended. Autumn Stampex (BPE) opens its doors at the Royal Horticultural Halls in Westminster on 27 September – heralding the start of the 1988/89 philatelic season. A PO philatelic counter will be provided and the Stamp Bug Club will be arranging activities to interest the younger visitor.

Late News – Aerogrammes

The new standard aerogramme announced last month will be available from 5 September in discount packs of six, price £1.50. Aerogrammes from the pack will bear a star to indicate discount status.

Supplies of single aerogrammes (27p) – without the star – may not be available at all offices on 5 September.



Slogan postmark commemorating the *Bulletin's* 25th anniversary, to be used in second class machine at London ECDO, King Edward Street, LONDON EC1A 1AA, 1-30 September.

Castle High Values

18 October 1988

The first new pictorial high value definitive stamps for over 30 years will be issued on 18 October, featuring four of the best-known castles in the United Kingdom. The designs are based on photographs taken last summer and early this year by HRH The Duke of York.

The £1 stamp shows Carrickfergus Castle in Co Antrim, Northern Ireland. The castle was built in c 1180, in the reign of Henry II, by John de Courcy, and commands a strategic position at the entrance to Belfast Lough. The town of Carrickfergus thus developed as an important town long before Belfast. The castle was frequently attacked, in 1204 King John recaptured it from the Earl of Ulster and in 1689 troops loyal to James II were forced to surrender it to the forces of William III. The following year King Billy stepped ashore at Carrickfergus on his way to the Battle of the Boyne. The castle was garrisoned until 1928 and in 1961 The Queen landed at Carrickfergus at the start of a Royal tour of Northern Ireland.

Caernarfon Castle in north Wales, depicted on the £1.50 value, is best known for its association with princes of Wales. Caernarfon (*Segontium*) was fortified in Roman times and later a small castle was built as home of the native Prince of Wales. Following his conquest of Wales in 1282, Edward I decided to build several important castles in Wales and establish his base at Caernarfon. It was in the old timber castle that his son, the first English Prince of Wales and later King Edward II, was born in April 1284. Work on the new castle began in 1283 and continued, with interruptions, until 1330. The castle was attacked by Owain Glyndŵr in 1403 and by the French in 1404 and captured by siege by Parliamentarians in 1646. At the Restoration in 1660 the townspeople agreed to pull down the castle provided the demolition could be accomplished for less than £500. Fortunately the money was not forthcoming and the castle remained.

The great national citadel of Edinburgh Castle features on the £2 stamp. A fortification has existed on the extinct volcano known as Castle Rock since at least the 7th century; the present



CARRICKFERGUS CASTLE



CAERNARFON CASTLE



EDINBURGH CASTLE



WINDSOR CASTLE

castle began to take shape in the reign of David II (1329-71) and has been added to over the years. The oldest structure is the Romanesque chapel of St Margaret, the Great Hall with its noted hammer beam roof dates from the reign of James IV.

Visitors to the castle see the National Regalia of Scotland, the National War Memorial and *Mons Meg*, the 15th century bombard fired to announce the engagement of Mary Queen of Scots to the Dauphin of France. Her son, James VI (I of England) was born at the castle in 1566. The internationally-famous tattoo is held in the castle each summer.



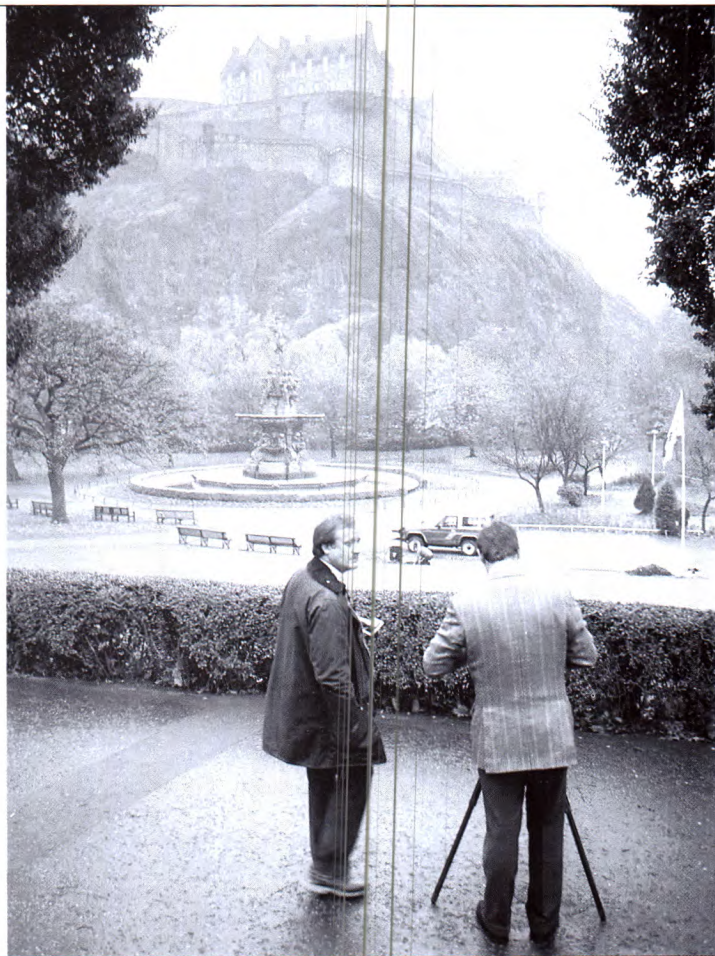
The Duke of York at work, photographing Carrickfergus, Windsor and (opposite page) Edinburgh castles. Caernarfon Castle is featured on the front cover



The £5 stamp depicts Windsor Castle – the home of successive kings and queens since the reign of William the Conqueror. With Buckingham Palace and the Palace of Holyroodhouse, it is one of the three official residences of the sovereign. Although originally intended as a fortress, controlling the trade routes from London, it soon became a residence, mainly because it was near forests for hunting. The castle was besieged twice during the reign of King John,

the second time against the king's attempts to renege on Magna Carta. Henry III, Edward III and IV, Charles II, George IV and Victoria all initiated major changes to the castle, and Victoria spent much of her widowhood there.

Many sovereigns have been buried at Windsor following funeral services in St George's Chapel within the castle (the chapel featured on a 1975 stamp). The magnificent state apartments are visited by thousands of tourists each year.



Technical Details

The four stamps have been printed in intaglio (recess) by Harrison & Sons Limited on their Giori press (the first time this machine has been used to print British stamps), in sheets of 100. The sheets contain four panes of 25, divided by horizontal and vertical gutters. Details of the plate numbers used will be published in a future

Bulletin. Each stamp measures 41 x 30mm and is perforated 15 x 14, the gum used is PVA Dextrin. The colours used for the stamps are: £1 green, £1.50 burgundy, £2 blue and £5 brown.

First Day Cover

A distinctive first day cover with four-castle motif will be available approximately two weeks before the stamp issue, price 17p. Two



pictorial postmarks, featuring Castle designs, will be used for the first day cover service, one from the British Philatelic Bureau, the other from Windsor.

A FDC service will be provided by the Bureau with the official cover addressed to the destination required with the stamps cancelled with either postmark. The charges will be £11.17 (UK, including VAT) and £9.72 (overseas). Application forms, available from the Bureau and main post offices, should be returned not later than 18 October.

Covers may be processed under the reposting facility by sending on the day of issue covers franked with the new stamps under outer cover endorsed 'First Day Handstamp' to:

British Philatelic Bureau 20 Brandon Street
EDINBURGH EH3 5TT

Windsor Special Postmark Duty
Windsor PO
39 Peascod Street
WINDSOR
Berks SL4 1AA

Presentation Pack

The pack (No 16) will cost £9.50 and was designed by Sedley Place Limited with text by Mike Barden. The pack was printed by C D T Printers Ltd.

Our Free Gift

To commemorate our 25th anniversary we are pleased to include in this issue a free gift – a souvenir sheet showing three methods of stamp printing – photogravure, offset-lithography and letterpress. The design comprises a portrait of Sir Rowland Hill; the sheet has been designed by Clive Abbott and printed by Harrison & Sons Limited of High Wycombe. The common design will enable collectors to see clearly the different impressions given by the different printing techniques.

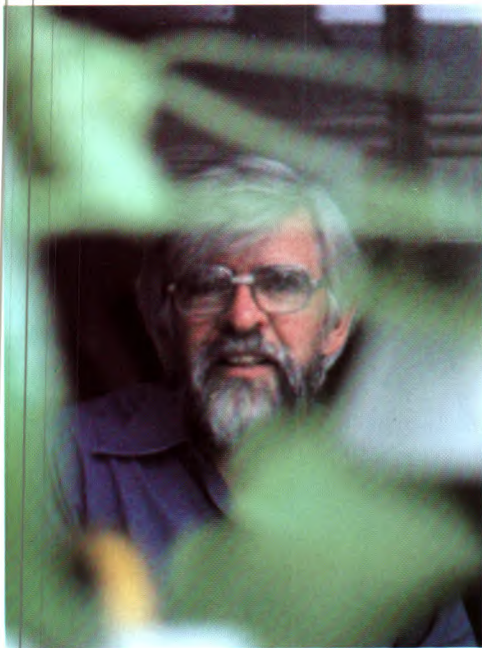
The **photogravure** process, first used for British stamps in 1934, is basically as follows. The final stamp artwork is photographed, separate film is then produced, one for each of the various colours to be printed. The master photograph is then duplicated, using a step and repeat camera, to produce a large sheet by exposure under light to a “carbon tissue”. The tissue is transferred to the printing cylinder, developed by washing and the cylinder then etched with acid. A fine screen is applied which creates the photogravure screen pattern of tiny dots which can usually be seen under magnification. Ink is applied to the cylinder and remains in the tiny square dots etched into its surface. Under pressure the ink is released to print the required image onto the paper.

The **lithography** process was developed in the 1790s by Alois Senefelder. The design was laid down on a stone or plate in greasy ink before being fixed by acid. During printing the stone was dampened, the printing ink adhered only to the greased image, repelling the water.

The modern process, known as offset-litho, is a variant on the old stone process. An image is photographed onto a flexible metal (zinc or aluminium) plate which is wrapped around a cylinder for rotary printing. The image is transferred from the inked cylinder to a blanket roller and in turn transferred to the paper. The first British stamps printed by offset-litho were the 1969 Post Office Technology issue, produced by De La Rue using the Delacryl process, specifically designed for stamp printing. Since 1980 one set of special stamps each year has

been printed by offset-litho and Country definitives have been produced by this method since 1981.

The **letterpress** process is often referred to by collectors as surface-printing or typography. Essentially it involves printing by raised type, the image being in relief on the printing plate. In engraving the die, the unwanted parts of the design are cut away and the master die is used to produce *cliches* which are collected in a *forme* to produce the printing plate. The process was first used for stamp printing in 1849, the first British stamps so printed were issued in 1855 and until 1934 all low value definitives were produced by this method; postage due stamps continued to be letterpress printed until decimalisation. Some postal stationery “stamps” were also printed by this method.



Clive Abbott, the designer of this souvenir sheet, was born in 1933 and studied at the Wimbledon School of Art. His first work for the PO was the design of greetings telegrams. His first British stamp designs were the 1965 PO tower set, followed by the 1967 EFTA, 1967 Discovery (4d and 1s), 1968 Anniversaries (9d, 1s and 1s 9d) and 1972 Anniversaries (9p) issues. He has designed stamps for several postal administrations including Guernsey, Jersey and the Isle of Man.

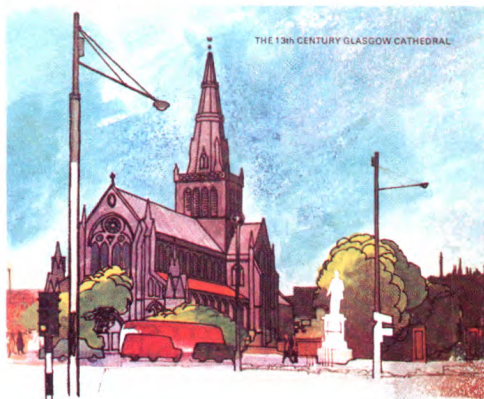
Glasgow's Miles Better

BARBARA LAST

This year sees the great Glasgow Garden Festival (28 April-26 September) which celebrates the centenary of the first Festival in 1888 and the 50th anniversary of the second in 1938.

The story of Glasgow really starts at the end of the fourth century when Christianity was introduced to the Strathclyde region. St Kentigern, better known as St Mungo, the evangelistic missionary monk and bishop of Strathclyde and Cumbria, brought about a revival of faith. He died at Glasgow in 612 where he founded the Church on the River Clyde, naming the settlement the "dear green spot" (in Celtic *Glasghu*). His relics were claimed by the Cathedral which is dedicated to him. One of many legends tells the tale of the Queen who gave her husband's ring to her lover. The king in fury threw the ring into the sea and ordered her to find it within three days. Mungo comforted the distraught lady, producing the ring which had been found in a freshly caught salmon. The ring and the fish are displayed to this day on the arms of the City of Glasgow. Prof David Daiches in his history, *Glasgow* (1977), quotes an old rhyme referring to the items on Glasgow's coat of arms:

*Here's the Tree that never grew,
Here's the Bird that never flew;
Here's the Bell that never rang,
Here's the Fish that never swam.*



Glasgow Cathedral as shown on 1975 Scottish aerogramme

The city's arms are depicted on the front of the Scottish aerogramme issued on 12 May 1975 to commemorate the 800th anniversary of the city's charter. The aerogramme also features the 13th century cathedral and Provand's Lordship, built in 1471, the oldest secular building in the city. A special handstamp featuring the Glasgow 800 logo was in use on the day of issue (2805). Three days later the old corporation of the City of Glasgow came to an end as a result of local government reorganisation. An attractive handstamp worded THE CORPORATION OF THE CITY OF GLASGOW BIDS FAREWELL and featuring the city arms was in use for the one day (2807).



Rapid Growth

Until the 18th century Glasgow was only a small port and market town. Then the dredging of the Clyde so improved navigation that Glasgow became almost overnight a boom town, with ever-increasing trade, shipbuilding yards, factories and heavy engineering workshops. It rapidly blossomed into Scotland's largest city.

Half the world's shipping was once built on the Clyde, including the three famous "Queens". The *Queen Mary*, launched in 1934, features on a stamp from Tristan da Cunha (SG 260); her sister ship *Queen Elizabeth*, launched in September 1938, is depicted on the 26p stamp in this year's GB Transport & Communications set (SG 1393) and on Tristan SG 261. The *Queen Elizabeth II*, launched in September 1967, went into service in 1969. It has been featured on British (SG 778), St Vincent (709) and Tristan

(262-3) stamps. A special handstamp was used at Clydebank on launch day (763).

Historically the Clyde is associated with the evolution of the steamship, becoming the world's greatest centre of shipbuilding. The Forth & Clyde Canal ran from Grangemouth on the east coast through 39 locks to Bowling on the Clyde where the entrance lock and basin are still in use. It linked sea to sea, and saved miles of travel in dangerous waters.

Horses pulled barges, some of which were fitted with narrow-gauge railway trucks to transport coal in mineral chaldrons from mines to destinations. In order to replace horses, Lord Dundas of Kerse, a director of the Canal Company, commissioned a steamboat in honour of his daughter. The 56-foot *Charlotte Dundas* of 1802 was the world's first practical paddleboat, and was used as a tug towing two heavily laden barges for 20 miles in six hours to Port Dundas.

Ten years later Henry Bell, owner of the Helensburgh Baths on the Clyde, introduced the *Comet*, the first commercial steamer in Europe, which brought guests to his hotel from Glasgow. This vessel was built and engined in Glasgow, but she was underpowered and frequently ran out of steam. So when pressure fell passengers helped to rotate the fly-wheel which kept the paddles turning.

Steam Power

The engineer James Watt (Wallis & Futuna Is, SG 491), was appointed mathematical instrument maker to Glasgow University in 1763 and his chief improvements on the steam engine were made by studying the Newcomen model at the University. His steam engine was developed also to power land transport. The



Garnick & Glasgow Railway inaugurated its first passenger service on 1 June 1831. Eight 'Abbotsford' engines (GB, SG 985) of North British Railway's Waverley class type were delivered in 1876/8 by Glasgow's Nielson & Co.

They hauled the Midland Railway Scottish expresses on the Waverley route from Carlisle to Edinburgh.

Peter Drummond produced a larger version for the Glasgow & South Western Railway which, like many other railway companies, ran their own steamships. The main line extended northwards linking both Edinburgh and Glasgow to Euston. The Travelling Post Office was introduced so that mail could be sorted and processed en route, thus saving time; today's daily Up and Down Special TPOs are exclusively postal trains with PO staff and no passengers. The relevant TPO handstamps are very collectable.

The London North Western Railway's name changed to London Midland & Scottish in 1923 and in 1927 the famous *Royal Scot* (GB, SG 1275) began its service on the Glasgow-London route. The electrification of the west coast main



line from Euston to Glasgow was completed in 1974 when special handstamps were used at Glasgow and London NW1 (2537-8). The new electric trains earned a reputation for reliability and speed.

The much acclaimed Advanced Passenger Train (APT) was not so fortunate. It made its record breaking run from Glasgow to London on 7 December 1981. Its tilting mechanism adjusted to the train's angle to negotiate curves at speed, but harsh snow and ice conditions did not help it to live up to its promise. British Rail issued a commemorative railway letter stamp to mark the introduction of the APT.

Electric trams developed from the late 1880s into the types shown on the £1.30 stamp book issued in January 1985 (SG FL4). Fifty years ago the Corporation Tram was introduced at the second Garden Festival. It was the last word in luxury, and entered service in the early summer of 1938. The 31p Transport & Communications stamp (SG 1394) shows this tram with the



Glasgow Municipal Transport Co building in the background (although the clock has gone). These trams which are now housed in the new Museum of Transport carry visitors round today's Garden Festival as shown on the Festival aerogramme issued on 24 May. The trams also featured on the pictorial 'First Day of Issue' handstamp used at Glasgow on 10 May, and on a sponsored handstamp used that day to mark the opening of the new Transport Museum.

The City nurtured the sciences in other fields. John Logie Baird from Helensburgh trained in Glasgow's Royal Technical College. He developed television (GB, SG 755) and in 1927 transmitted recognisable images of faces from London to Glasgow. A slogan postmark marking the centenary of Baird's birth was used at Glasgow from 1-29 August 1988.

One of the most famous missionaries, David Livingstone (GB, SG 923, Botswana SG 308), worked in a Glasgow cotton factory from the age of 10, and during that time educated himself by attending lectures at the University. As soon as he graduated as a doctor, he left for the Cape as a member of the London Missionary Society. Also on the medical side, Joseph Lister was Professor of Surgery at the University, and while there pioneered antiseptics with his invention of the carbolic acid spray, one of the greatest advances in modern surgery. Lister and his spray were shown on British stamps in 1965 (SG 667-8).

Recent History

After the Second World War Glasgow's days of greatness seemed to be over as trade declined, and vast areas of shipyards and docks became derelict. Its reputation became notorious, synonymous with slums, tenements, drunks, unemployment and depression. The City fathers took a long cool look at what they had to offer, and set in motion a vigorous campaign to revitalise the city. Massive rebuilding swept

away slums, and sand-blasting the industrial grime of years has revealed that the third largest city in Britain is the most complete and magnificent Victorian city in Europe. The impressive City Chambers are shown on the handstamp used at Glasgow's Philatelic Counter and a handstamp marking the centenary of the Chambers was used on 22 August 1988.

Urban renewal has been brought about by the co-operation, enthusiasm and teamwork of civic, business, tourist and artistic groups. It has culminated in the Garden Festival which the Post Office has marked with an aerogramme showing landscaping of some of the 120 acres of south bank reclaimed dockland in the heart of the city. The giant Finnieston crane, the Rotunda and Four Winds Pumping Station, reminders of the city's industrial past, are incorporated with the new Bell's footbridge and the 240-foot Clydesdale Bank's observation tower.



So much is happening that when nine leading British cities competed for the honour to become the 6th European City of Culture in 1990, Glasgow swept the board. Three criteria had to be met – the ability to host a year-long artistic programme; the ability to be the cultural centre of Scotland with the staging of diverse activities of international prestige and the ability and determination to carry out the project without government financial support. The £50 million showpiece of the Festival demonstrated that Glasgow could indeed challenge other famous centres of culture such as Bath, Cardiff, Bristol and its ancient rival Edinburgh. Glasgow's amazing metamorphosis has proved that the Arts can rejuvenate a city of industrial degeneration. A new vibrant Glasgow looks forward to 1990. A cultural reputation is not a gift from God but something you have to strive to win.

The postmark reference numbers are quoted from *Special Event Postmarks of the United Kingdom*, 3rd edition, published by the British Postmark Society, 1984. The book is on sale at the National Postal Museum.

The Machin Head on Stamps

Part 3 Decimal Low Value Litho Printings

DON STADDON

Up to now this review of Machin head types has been reasonably straightforward. It has discussed the use of two original master negatives, each of which was modified by retouching at intervals of time.

Complications increased when the Post Office appointed John Waddington of Kirkstall, Leeds and the House of Questa in London for the printing of some definitive values. Both of these printers specialise in offset lithography, a process which is particularly good for fine line work and solid colour reproduction. It does not match the photogravure process for soft tones, and delicate shadings of light and dark.

The PO provided origination material consisting of a stamp sized positive, to each printer. It was used for the 4p peacock blue from Waddington, and the 75p charcoal grey from Questa, and the 2p green from Questa issued in January 1980, and the 2p green from Questa issued in May the same year. All three stamps have a 'B2' head.



'B2' Head – 1980 printings of 2p, 4p and 75p

Questa were less than satisfied with the initial reproduction quality and as a result flat artwork was supplied for the 5p definitive with a 'C' head printed by Questa, and the 20p with a 'D' head printed by Waddington. These two stamps were issued on the same date as the 2p referred to previously, in May 1980.



'C' and 'D' Heads – 1980 printings of 5p and 20p

Waddingtons adopted a two colour litho process in an effort to match the softer appearance of the photogravure stamps produced by Harrisons. They did so after single colour proofs had been found unsatisfactory.

Questa persevered with a single colour process, and the result was a flat monotone without the three-dimensional characteristics aimed for by the sculptor's work.



1980 proof with a solid litho background

Several important changes were made after Waddingtons took over the House of Questa, and merged all PO work into the Questa factory. Questa printings of the 4p and 20p stamps were issued in May 1986 with a different Machin head. This is the original 'A' head from the Harrison pre-decimal era. The 4p has a dark

background as did the Harrison stamps. The 20p has a uniform pale background not previously seen on stamps with this head.



'A' Head – 1986 printings of 4p and 20p

The 'A' head has been used again since then. It appears on all stamps in the Questa-printed Financial Times prestige stamp book issued on 23 February 1988, and on the two-colour printings of the 2p and 75p which came out on 23 February 1988.



'A' Head – 13p, 18p, 22p and 34p stamps from Financial Times book, 2p and 75p sheet printings, February 1988

In addition, all of the stamps referred to in the last two paragraphs have a solid background instead of being screened. As a result The Queen's portrait has been given a pronounced cameo effect. It is interesting to note that the proofs made of the 2p stamp in 1980 shows a solid background, a screen was subsequently added for the finished stamps. The proofs, illustrated here, are in the National Postal Museum.

Finally the House of Questa has adopted a two colour process for some stamps beginning with the 20p, and followed by all values issued in 1988. One characteristic of the 'A' head used for the 1988 stamps is what appears to be a slight kink in The Queen's necklace. This is not apparent to me on the 1986 definitives.

In this article I have used the basic head classification adopted by the British Decimal Stamps Study Circle which has gone further than this in sub-classifying some heads, particularly those printed by Questa and Waddington. In most cases these variations, although slight are consistent with the printings concerned. In one, the 20p Questa issued in 1986, followed by the 13p Financial Times book stamps in 1988 the portrait has had the outline strengthened to a significant extent. This combined, with a uniform pale background, is considered sufficient for the BDSSC to reclassify this version of the 'A' head as 'E'.

Details of the study circle can be obtained from the Secretary: Peter Daniels, 70 Moor Park Close, Rainham, GILLINGHAM, Kent, ME8 8QT.

Cylinder News

The cylinders used for the Edward Lear stamps were as follows: 19p 1A (carmine) 1B (black); 27p 1A (yellow) 1B (black); 32p 1A (emerald) 1B (black) and 35p 1A (blue) 1B (black). The miniature sheet was printed from cylinders 1A (black) 1B (pale cream) 3C (yellow) 3D (carmine) 1E (pale new blue) 1F (blue) 1G (emerald).

The cylinders employed for the Window books issued on 23 August were: 56p B25; 76p B10; £1.08 B1; £1.40 B22 phosphor B74 and £1.90 B7.

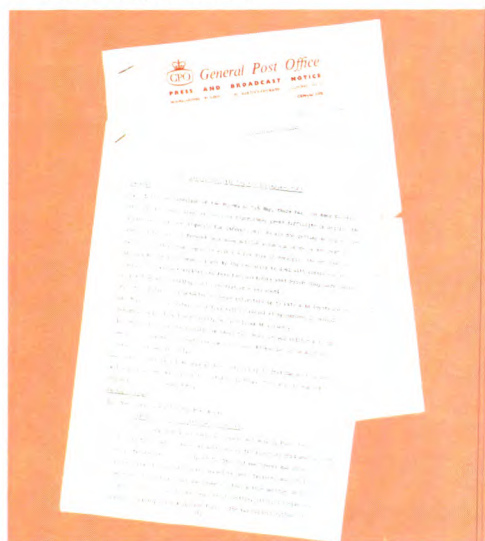
The 19p "PL" roll was printed from cylinder B3; the 14p Mixed Value (3 x 4p, 1 x 2p) roll from cylinders R4 R1.

The 1p definitive has recently been reprinted from cylinder 15.

25th Anniversary of the Philatelic Bulletin

JOHN HOLMAN

In May we congratulated the British Philatelic Bureau on its 25th anniversary, this month we celebrate our own silver jubilee. When the Bureau was set up, staff realised that they could expect increased demand from collectors for information about British stamps. Hitherto the Stamp Duty in London had answered letters from collectors but no literature was specifically produced for philatelists.



Issue No. 1 of the Bulletin and early GPO press release about the Philatelic Bureau

Getting the Bureau "off the ground" taxed the energies of the small number of staff allocated for the purpose and so it was not until September 1963 that issue No. 1 of the *Philatelic Bulletin* was published. This contained 11 pages of information, designed "to bring collectors up to date with events since the Bureau opened". Details were given of the Paris Conference, National Nature Week, Lifeboat and Red Cross issues as well as information about the changes from cream to white paper for the definitives, the Isle of Man 3d chalky paper and the change of printer for the high values. Information on handstamps and slogan postmarks was also provided. Readers interested in the early days of

the *Bulletin* are referred to an interesting account by Frank Langfield, one of the staff who set up the Bureau, in the *Bulletin* of May 1984.

Issue No. 3, in November 1983, gave details of the COMPAC stamp and included, to the delight of readers, a copy of the stamp overprinted CANCELLED. This is now very much a collectors' item.

The PO were particularly proud of the 1964 Shakespeare Festival stamps and the February 1964 *Bulletin* gave full advance information, including illustrations of the characters (Feste the Clown, etc) which appeared on the stamps. For the first time the PO provided a FDC envelope and presentation pack and these were announced under the heading "A Full Range of Philatelic Facilities to Support the Stamps". The work involved in processing orders for the Shakespeare stamps was so considerable that the March issue of the *Bulletin* had to be cancelled, but to "sweeten the pill" collectors were sent a specimen copy of one of the Shakespeare aerogrammes.

With Volume 3, the *Bulletin* changed from the A4 format produced by duplicating stencils or offset-litho, to the A5 size printed magazine we know today. Initially all illustrations were black & white, colour was first introduced from Volume 6, starting with colour pictures of the 1968 Special Issues and Collectors Packs.

Amongst the best received regular features are the notes on the Gems of the R M Phillips Collection in the National Postal Museum, these notes were first published in May 1972, preceded by "National Postal Museum Notes" from the time the Museum opened in 1966. Another popular feature "Posting Boxes", began life in July 1978: to date some 93 photographs of letter boxes sent in by readers have been published. (I have on file many photographs waiting to be used so please do not send any more!) The review of "British Special Issues" began with the 1924 Wembley issue in August 1974; in this issue we deal with the 1981 Fishing set (No. 149 in this series). More recently we have added "Philatelic Terms Explained" written by Ken Chapman, former

There have been several special issues of the *Bulletin*, in connection with Royal events, for example the Investiture of the Prince of Wales (July 1969), the silver wedding anniversary of The Queen and the Duke of Edinburgh (November 1972), the marriage of the Prince & Princess of Wales (July 1981) and The Queen's 60th birthday (April 1986). Special editions have also been produced for the London international stamp exhibitions of 1970 (Philympia) and 1980 (London 1980); no doubt we will see a similar special issue for Stamp World 90.

Over the quarter-century since September 1963 there have been six editors – Frank Langfield (1963–4), the late Archie Page (1965–80), John Memmott (1980–3), Charles Gowen (1983–5), Douglas N Muir (1986–8) and now myself. For the first 16 years the editor did not receive credit for his efforts, the editor's name was not published until August 1979. Mention must also be made of the late Frank Brench who was Assistant Editor from 1974 until 1985 and who did sterling work on the *Bulletin* and won many friends in the philatelic world. Originally the editor was based at the Philatelic Bureau, later at various Postal Headquarters buildings in London. Since 1986 the editor has been based at the National Postal Museum, an appropriate location for compiling a magazine which aims to tell the world about British stamps both past and present.

In addition to the editors, a considerable number of people have over the years been involved in the designing and printing of the magazine. Today's "unsung heroes" are Paul Burnett of the PO's Design Division, freelance designer Angus Mathieson and printers Moore & Matthes. One thing that has not changed over the years is the despatch of the *Bulletin* from the Philatelic Bureau, the staff in Edinburgh also deal with all subscription work.

The look of the *Bulletin* may have changed over the years but the editorial policy remains the same – to supply collectors not only with information about forthcoming British stamps but to provide interesting background articles on past issues, postal history and thematic collecting. Although I have been Editor for only a few months, I have been a reader of the *Bulletin* almost from issue 1. It has given me a great deal of pleasure as well as information; I hope this view is shared by the majority of readers and that the next 25 years will be as interesting as the first.

Your Favourite Stamps

In the June *Bulletin* we asked readers to nominate their favourite British special stamps issued since the *Bulletin* first appeared in September 1963. The number of entries received was somewhat disappointing, nevertheless some interesting comments resulted. The senders of the comments published here have each been sent one of the "Links" souvenir books containing both Australian and British "Australian Bicentenary" stamps.

Anthony McClure of Belgium voted for the 1985 Famous Trains stamps although he also found the 1975 Turner Paintings "magnificent". Of the Trains he wrote: *The reasons I selected the Trains are many... The art work captured the exploding energy of these old trains as they sped through your countryside. The colours and detail printing were certainly up to your highest standard. But most important is the fact that those trains moved tons of mail daily. One could only guess how slow the mail system would have been without them. Therefore, my point is that these stamps expressed an intertwining theme of trains and mail together. They have been your best issue since 1963.*



C Selwood of Rochester liked both the Famous Trains and Order of the Thistle sets but favours stamps depicting wildlife. He writes: *... in tribute to the most beneficial of all insects I have chosen the 22p Seven Spotted Ladybird stamp of the 1985 "British Insects" issue – ladybirds cleared my broad beans of blackfly last year and no doubt will do so again this year if the need arises. Too bad that in the USA they are called Ladybugs, as shown on one of their Wildlife stamps of 1987.*

W J Palham of London was clearly inspired by the 1982 British Theatre issue, commenting: *I nominate without doubt the 1982 Arts series (SG 1183/6). I won't need 150 words to give the reasons for my decision, but suffice to say, the design and production are outstanding. (1) Each stamp clearly portrays a specific form of art, (2) the design is uncluttered, modern, yet timeless, (3) the colour combination is superb, (4) the overall impression is beautiful and aesthetic.*



The designs of the Christmas issues has varied considerably over the years, the 1969 and 1973 issues found favour with **R G Pottle** of Uckfield and **Geoffrey Pember** of Frinton on Sea. Mr Pottle wrote: *My favourite British special stamp issued since September 1963 is the 1969 Christmas 4d value of the Herald Angel, designed by Fritz Wegner. It is brilliantly coloured, as in those days the UPU convention of specifying set shades for specific classes of mail was strictly adhered to and the 4d value was meant for the second class inland postage. The colour was red and this formed the background for The Queen's head and a large star painted in gold and then embossed.*



The Herald Angel, surely the earliest form of messenger to carry news and a forerunner of today's postal workers, is beautifully attired in a predominantly blue dress with a most intricate design in the pattern of the material. Situated above the horizontal body her wings, predominantly green, tipped with blue and again heavily patterned. Intricate and painstaking artwork are the hallmarks of Fritz Wegner's work.

Mr Pember's comment on the 1973 issue: *Christmas is always the busiest time for the PO and for many years it has been commemorated by a special set of stamps. None, I think, has been more appropriate than that for 1973 when the subject was the well known and loved story of Good King Wenceslas and his page. David Gentleman made a most colourful and fascinating set showing the various features of the story. And if one particular stamp is to be singled out as my favourite the choice must be the right-hand stamp of the se-tenant strip of five 3p values. This shows the King and his page giving their presents to the peasant in his hut, at the end of their walk across the snow on that dark and stormy night. It really evokes the true spirit of Christmas in a most delightful way.*



Penny Hussey from West Australia, is obviously a fan of the Royal family, the stamp for The Queen Mother's 80th birthday being her favourite for a good nostalgic reason: *Stamps are time capsules – memory joggers in miniature – sweeping one back in time and place... As a ten year old I cycled through the rain to the local Point to Point. The Queen Mother had a horse running, and came with Princess Margaret to watch. All afternoon I sloshed around in my gumboots in the mud, trying to get a picture of the Royals.*



At last I got close, just as they were getting in their car to leave. The Queen Mother noticed me peering down into the viewfinder. She touched Princess Margaret on the arm and turned towards me, standing still and smiling until I had taken my snap. I have it still... Yes a lovely lady. Thanks, stamp makers, for helping to keep memory fresh.

Museum Excavations

DOUGLAS N MUIR

Curator Philately, National Postal Museum

"Excavate in museums – not in the field!"

That was the advice of my archaeology professor many years ago. And that is what we are trying to put into practice at the National Postal Museum now. With quite exciting results.

Although we are also trying to expand some collections which are not as strong as they might be, the main thrust of our work at present is to find out exactly what we have. In common with most major museums, a lot of our material lies stored in basements and safes, unlooked at for many years. Serious, prolonged searches have brought many things to light, some hitherto unknown, some thought to have been lost to posterity.

Most of the material rediscovered recently consists of master negatives, photographs and bromides of commemoratives or special issues from 1960 to 1972. However, earlier master

Photograph by Machin of diadem cast without corsage, November 1966



negatives have also come to light including those for Edward VIII and George VI definitives and even some for the first British photogravure stamps of George V.

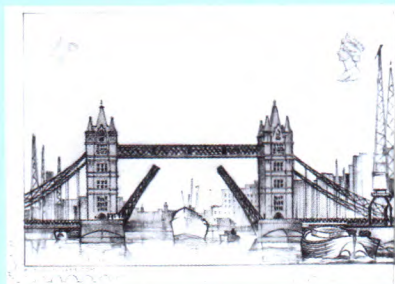


Photograph by John Hedgecoe, June 1966

Some of the most important photographs were those taken of The Queen by John Hedgecoe in June 1966, these were intended to be used for the new definitive issue then being planned and essays were prepared, though of course the Machin plaster cast was preferred. The essays had been known for some time even if they had been misdescribed until research for the recent "Genesis of the Machin Design" exhibition, but the original photographs were thought to be long lost. Now all of those taken have surfaced and from a careful perusal of the relevant documents it has become clear that some are annotated in The Queen's own hand – "Good" or "NO" (her preferences were clear and definite!).



1963 Lifeboat Conference, artist unknown



Designs by H St J Harrison for 1968 British Bridges

Other photographs, or rather negatives, of the same period include a number taken by Arnold Machin of his diadem cast under different lighting conditions. This was the cast altered to include the diadem rather than the tiara, but before it had a corsage added as finally used.

These two sets of photographs have considerably expanded our Machin design collection though we are still lacking many of the hundreds of photographs taken of the final cast. Hopefully, these still survive and will be found eventually, though some may have been deliberately destroyed to avoid confusion.

Perhaps the most interesting and important find, however, was a very large collection of bromides. These are black and white stamp-sized photographs of artwork, produced to



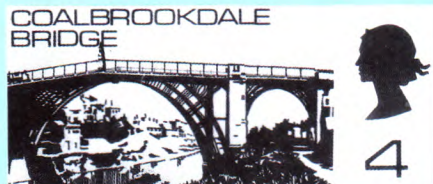
Design, probably by E Bawden, for Shakespeare Festival issue, 1964



Monmouth Bridge and Ironbridge, R Daynes, 1968



Ironbridge and Severn Bridge, W Hardman, 1968



indicate what a proposed design would look like at stamp size. Having checked these exhaustively against the artwork and essays which we already hold, and the illustrations of unadopted designs published in the *Bulletin* nearer the issue date of the stamps, it transpired that a large number of bromides were of designs hitherto unpublished. The original artwork has been misplaced, perhaps lost for ever, but at least we still have this record of what was done. A number of the more interesting examples are illustrated here, particularly from that great period of change and experiment 1966–1968.



Mail Coach, T Devereux, 1968



First and Second Days of Christmas, Clive Abbott, 1968

These finds are both exciting and heartening. Exciting because they add a lot of new information about the development of stamp designs and issues, and heartening because they indicate what a wealth of material may still lie waiting to be found – in files, or forgotten archives or cupboards. We are instituting a programme of research on all stamp issues and will publish the results in due course – though completion may be some years off yet.

Excavations continue!

New Window Books

In addition to the new books issued on 23 August new printings are in preparation involving new printers and a new design of book. The Royal Mail is encouraging other British printers to produce the books to maintain and increase supplies to customers. The new design (Mark III) will make the books more compact with a common size of 69 x 49mm for books of ten and four stamps. The new books, available from the Philatelic Bureau and philatelic counters from 4 October are detailed below:

1. £1.40 and £1.90 by Questa. These match the Mark II books by Harrison issued in August. They will give two new varieties of stamp – 14p centre band printed litho and 19p ACP litho. There are no plate numbers.

2. 56p and 76p by Walsall Security Printers. These match the Harrison Mark II books and contain stamps printed by Harrisons. They are distinguishable by the acknowledgement "Covers printed by Walsall Security Printers". No cylinder numbers.

3. 56p, 76p, £1.08, £1.40 and £1.90 by Harrisons. These new smaller size Mark III books have no selvage around the stamps; two sides of the panes will have straight edges giving stamps imperf on the shorter sides. The covers bear a stamp reproduction instead of a cut-out window. No cylinder numbers. The books will be closed by a tab.

4. £1.40 and £1.90 by Questa. These will match the Harrison Mark III books as above except that the method of closure will be two spots of adhesive.

The intention is that after the initial period of product development there will be five types only of window books (although with different printers). These will replace the existing £1.40 and £1.90 conventional folded books. The number of conventional machine books will be reduced from three to two from 5 September. The Mark III window books will not have different varieties of bar code.

New Definitive Plates

The 5p Questa national definitive has been printed from plates Q27 and Q28, the 20p from Q17Q17 and Q18Q18; the 13p Northern Ireland from Q3Q3 and Q4Q4 and the 13p Scottish from Q7Q7, Q8Q8, Q9Q9 and Q10Q10.

Designing the Edward Lear Stamps

MALCOLM SWATRIDGE



As a person who spends his working days involved in the visual arts I am always nervous when asked to put thoughts into words. I think, therefore, brevity is called for.

When people see the Edward Lear stamps and see they feature Lear's own work I'm sure they will wonder what on earth the designers' function was on such an issue.

In fact a great deal of research was our first priority. We had to acquaint ourselves with the prolific output of Lear, especially his work illustrating his own nonsense songs and rhymes. We wanted to show different facets of his work in each of the stamps, and once we had decided which illustrations to use, we had a great deal of searching to find either original drawings or first editions. We needed to know who might own the reproduction rights and ensure we obtained the best possible quality of originals.

The pale cream background was introduced to represent the colouring of paper to be found in the old books and manuscripts. It also added some warmth to what might otherwise appear as a rather clinical black and white series.

Malcolm Swatridge is a member of The Partners design team. In addition to working for The Post Office, they are retained as design consultants to several major British companies. They are currently working on graphic projects for a national museum, brewing and computer companies and a retail chemist.

Win Special Stamps

25th Anniversary Competition

To commemorate our 25th anniversary we are pleased to include a special competition. Answer the four questions about British stamps and send your answers, with your name and address, on a postcard to: Bulletin Competition, National Postal Museum, King Edward Street, LONDON EC1A 1LP to arrive by 31 October 1988.

The sender of the first all-correct entry drawn will be sent unused sets of 1963 (plain and phosphor) and 1988 special stamps.

The senders of the next four correct entries drawn will receive 1963 (plain) and 1988 special stamps. A further 20 runners-up will be sent the 1988 issues. Answers and winners' names will be published in the December *Bulletin*.

1. How many special (commemorative) stamps were issued in 1963?



2. Who designed the COMPAC stamp?



3. What was the date of issue of the Postal Conference stamp?



4. Which printer took over the production of the High Value stamps in 1963?

The competition is not open to staff of Royal Mail Stamps & Philately, the National Postal Museum, their agents and their families. No correspondence will be entered into; the Editor's decision will be final.

Caernarfon Castle, Wales



Photographed by HRH The Duke of York



Carrickfergus Castle, Northern Ireland

Edinburgh Castle, Scotland



Photographed by HRH The Duke of York



Windsor Castle, England

Then and Now

Collecting Definitives in 1963 and 1988

DON STADDON

1963 was an interesting year for definitives. It was the era of the Wildings. Remember them? And British stamps had watermarks, with the problem of distinguishing Tudor Crown from St Edward's Crown from Multiple Crowns – especially on used stamps.

Letter sorting had not been aggregated and mechanised to the extent that it is now. You could build up a used collection with decent quality circular handstamps on regular mail from local offices. Today that opportunity has all but vanished. Green phosphor had given way to blue phosphor, and violet phosphor was not to appear until 1965.

Whiter Paper

Twenty-five years ago we didn't have ACP or PCP to worry about but specialists were busy recording changes from cream to a whiter paper; some of the white paper definitives were issued in 1963. A Post Office announcement at the time stated that this was being done to improve the quality of the Permanent Series stamps. Dr John Sugden in his popular *Woodstock Catalogue of British Elizabethan Stamps* (1970-71 edition) reported that the whitening was achieved by purifying the normally brackish Dartmoor water used in the paper production. It is certainly not chalk-surfaced paper, and does not show a black line when rubbed with silver in the customary chalky test.



The 1/2d and 2½d definitives on chalk-surfaced paper were issued, in the 2s experimental Holiday booklet, on 15 July 1963. These booklets came in two variations – with

black or white stitching; the latter is the scarcer of the two.

The Wilding series had reached maturity by 1963, and was into its eleventh year. Seven different backgrounds from four artists had been used in origination with the portrait of The Queen by photographer Dorothy Wilding. All included the words POSTAGE REVENUE in addition to the value which on the 5d, 6d and 7d stamps was spelled out in full.



Changes were infrequent – in all there were 18 values in the Wilding definitive series; no further values were added after 1959. The 11d had a short life, and the 4½d did not put in an appearance until 1959. All of the other values issued between 1952 and 1954 were still in use in 1963. Contrast this with the decimal Machins – over 50 values have been issued, some in two different colours.

There were no new British Postal Agency definitives in 1963. The last of these was a white paper printing of the 4½d chestnut surcharged 30 naye paise for use in the Persian Gulf state of Muscat, issued in October 1962.

High Values

High value definitives were the subject of more significant developments. The 2s 6d Carrickfergus Castle stamp was issued on 1 July 1963, recess-printed by Bradbury Wilkinson. The 5s, 10s and £1 values followed in September, October and November respectively. Previously these stamps had been produced by Waterlow (up to December 1957) and De La Rue (January 1958 to December 1962). The significance of this

change was that Bradbury Wilkinson retained the contract from 1963 until the change to photogravure-printed high value definitives in 1977.



Recess printings are not always easy to distinguish, and the specialised catalogues are helpful in this respect. In the case of the Crowns watermark stamps, the 1963 Bradbury Wilkinson vertical perforation is 11.9 to 12 compared to the 1959 De La Rue perforation of 11.8.

Regional Issues

In 1963 the British Post Office was responsible for the stamps of the Channel Islands and the Isle of Man as well as Northern Ireland, Scotland and Wales. All depicted the Wilding portrait of The Queen with a variety of background designs by different artists. The designs for Guernsey, the Isle of Man and Jersey included the single word POSTAGE, whereas those for Northern Ireland, Scotland and Wales were inscribed POSTAGE and REVENUE.

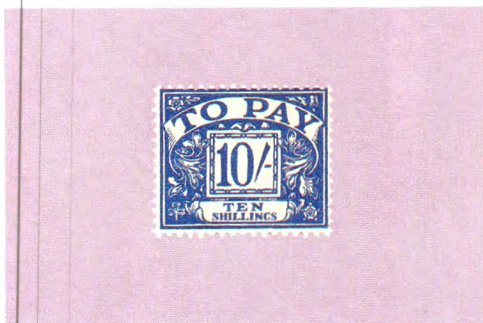
The issue of the regional definitives in 1958 with Crowns watermark coincided with the change from the St Edward's Crown and E II R royal cypher to Multiple Crowns watermark on the national definitives. This proved more acceptable to the people of Scotland who regard The Queen as Elizabeth I, not Elizabeth II.



Several regional stamps were issued in 1963. These included the first to have phosphor bands – the Scottish 3d purple violet, 6d claret and 1s

3d green. All had two bands of blue phosphor and were issued for sale in the Glasgow area where the relevant automatic facing machines were in use. A fresh printing of the Northern Ireland 1s 3d was on the new whiter paper.

Greater excitement resulted from a short-lived chalky paper printing of the Isle of Man 3d purple violet, first on sale in May that year. The paper used was the residue of single pane coated paper left over from a reel used for commemorative stamps. Official sources suggested that it was a left over from the 1961 CEPT issue but some experts concluded that it came from the 1961 Post Office Savings Bank centenary stamps. This stamp quickly established itself as a desirable item for collectors of British stamps and very quickly commanded a premium in price.



Two new To Pay labels, 10s blue on yellow and £1 black on yellow, Crowns watermark, were issued on 2 September 1963. In the field of postal stationery, 1963 saw four new registered envelopes, 1s 9d plus 3d, in July, preceded by a 3d letter card, violet on white with revised wording including a four-line instruction on the back. The previous issue had a six-line instruction.

Fundamental Change

In the quarter century since 1963, there have been a considerable number of changes involving definitives. Not only have there been design and production changes, but also changes for operational purposes in connection with postal mechanisation developments.

1988 sees the Machin design entering its 22nd year of life but its ending as the design for the high values. There is to be a return to the castles theme and recess printing. This time the designs for the new stamps are based on photographs by HRH The Duke of York, and the printers are Harrison & Sons of High Wycombe.

For the low value definitives the possibility of new designs is rumoured periodically but so far without substance. What is now happening is the result of a study undertaken some months ago by designer Jeffery Matthews. The appearance of the national definitives is being modified, strengthening The Queen's head and value and standardising the colours. All printing of sheet stamps will be undertaken by Harrisons instead of being shared with other printers as it has for the last eight years. To date only a few values have been produced in the new Jeffery Matthews colours. A complete specialised collection of decimal Machins since 1971 would now be difficult to assemble. The introduction of the new colour standard provides a good starting point for collectors who have not hitherto collected Machins.

The British PO continues to produce country definitives for Northern Ireland, Scotland and Wales. The printing of these stamps moved from Harrisons to offset litho printers House of Questa and Waddingtons. Following the Waddington take-over of Questa, printing has been consolidated into the Questa print works in London.

Other developments

Uncoated watermarked paper was replaced by coated unwatermarked paper in 1967, gum arabic gave way to synthetic adhesive in 1968, values were decimalised in 1970/71. The method of perforating sheets of stamps has changed. Stamp booklets, once stitched, are now folded; we even have booklet panes with straight instead of perforated edges.

Postal mechanisation has also had an effect on definitive stamps. Violet phosphor replaced blue phosphor to avoid confusion with coding dots on envelopes. Phosphor bands increased in width from 8mm to 9.5mm to increase right and left tolerance. Phosphor is now normally incorporated into the paper coating.

Given the refinements of these various developments, and increases in values caused by inflation, there have been a considerable number of definitives available for specialist study since 1963. They are of interest to collectors of an enquiring frame of mind, and students of postal development. Although the designs of definitive stamps may lack the changing visual appeal of the special stamps, they are a living history of the Post Office.

Let's hope the next 25 years will be as interesting as the last!

Posting Boxes

No.93. "Before and after" photographs this month of a "Penfold" box manufactured between 1866 and 1879. Martin Robinson in his book *Old Letter Boxes* (1987) tells us that "over a hundred of these are in use all over Britain or are preserved in museums. The Penfold is a hexagonal pillar box with the top decorated with acanthus leaves and balls, but there are five distinct types and three sizes, making fifteen possible combinations, of which twelve are known still to exist."



This Penfold posting box is situated in Spring Garden Lane in front of the former Victorian Railway Station at Gosport, Hants. The box was first installed in 1870 and stood on this site until 2 September 1980 when it was removed by the local council and restored to its original splendour. It was then replaced to its former site on 25 November 1980, where it is in keeping with its surroundings. It is hoped it will remain in active service for many years yet. Our thanks to Chris Stone of Portsmouth Post Office for supplying the photographs.

Mr Robinson's book is published by Shire Publications Ltd of Princes Risborough, Bucks. It was reviewed here in June 1987. Other Penfold boxes were featured in "Posting Boxes" Nos. 12 (September 1979) and 20 (November 1980).

Fishing Industry, 1981

British Special Issues: No.149

FRANCIS KENNEDY

This series, issued on 23 September 1981, is usually referred to as the Fishing Industry issue because it coincided with Fishermen's Year, as designated by the fishing industry in general; but it also marks the centenary year of the Royal National Mission to Deep Sea Fishermen, whose patron is The Queen and whose motto is *Preach the Word, Heal the Sick*.

Not quite as well-known as the overseas Mission to Seamen, off-shoot of the Anglican Church, "the Royal" operates at 22 mission centres located in the main English and Scottish fishing ports. The missions are emergency centres in times of crisis or accident but long-term support of dependants and disabled or impoverished veteran seamen is also the organisation's concern. Although run as Christian establishments, the mission centres are open to fishermen of any race, creed or colour and provide recreational and medical amenities.

The designer of the stamps was Brian Sanders and there was an undoubted "family" likeness to his 1979 designs for the Metropolitan Police sesquicentenary stamps. There is greater detail in the Fishing Industry stamps but the style follows that of "the Met" issue; Mr Sanders also designed the 1986 Royal Air Force stamps.



His design for the **14p** Fishing Industry stamp shows *Cockle dredging*. Cockles, small edible bi-valve molluscs of the genus *Cardium*, are a particularly English delicacy originally sold from street stalls. Of the 200 species, the *C. edule* is that which flourishes around British coasts and which are dredged hydraulically and washed as they come aboard. The **18p** stamp features *Hauling in a Trawl Net*. Trawling is used for fishing in deep waters. Various forms of net are used, the basic principle being that the lower

edge travels along, or just above, a sandy sea bed, the mesh of the net being prescribed by law to allow small fish to escape entrapment. British trawlers often work hundreds of miles from their home ports to bring back worthwhile catches.



The **22p** stamp depicts *Lobster Potting*. Until recent years, this was one of the most popular and lucrative of professional inshore fishing, especially along Britain's southern coast. Foreign fishermen and snorkel divers now raid the baited lobster pots and have denuded many lobster grounds, jeopardising the home industry. The stamp design shows the baiting of a lobster pot on board with recently killed fish.

The **25p** stamp shows *Hoisting a Seine Net*. Seine fishing is done with a large net held vertically in the water, the upper edge being held by floats and the lower edge by weights. This net is normally used for catching fish which shoal near the surface.

Prominent constant varieties occur on each value, as illustrated in Stanley Gibbons *GB Specialised Catalogue*. They are: **14p** Row 1, Stamp 6 – a blue patch to the left of the fisherman's chin. **18p**, Row 6, Stamp 9 – retouch on the left-hand sleeve of the fisherman in the foreground. **22p** Row 5, Stamp 5 – break above the left-hand corner of the lobster "pot" (actually a basket); Row 8, Stamp 7 – patch near lower left corner of the lobster pot; Row 8, Stamp 8 – yellow patch on the thrown-back hood on the fisherman's back. **25p** Row 9, Stamp 1 – black spot to the left of the spar on the cabin upright.

Sales by the withdrawal date, 22 September 1982, were: 14p – 42,311,000; 18p – 9,790,000; 22p – 9,492,000 and 25p – 9,143,000.

The Wembley Exhibition, 1924-25

Britain's first commemorative stamps

DOUGLAS N MUIR

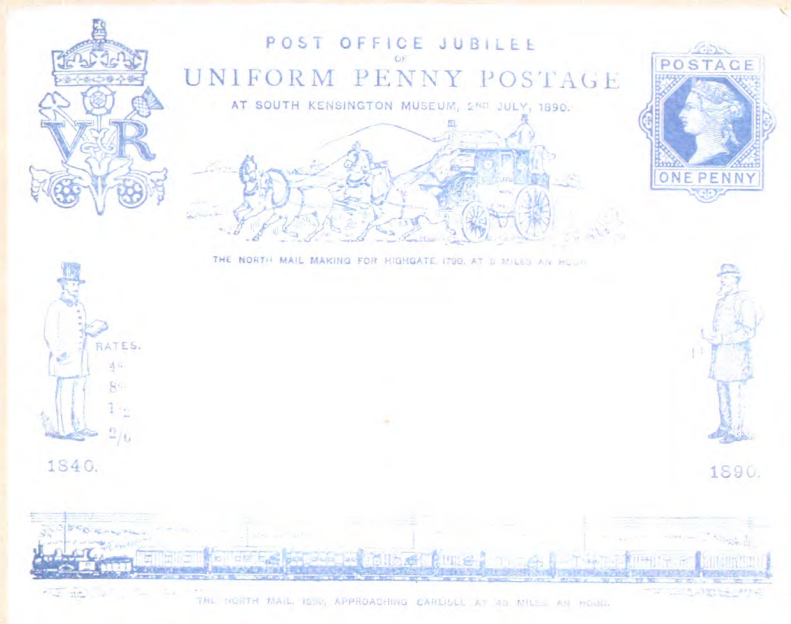
Curator Philately, National Postal Museum

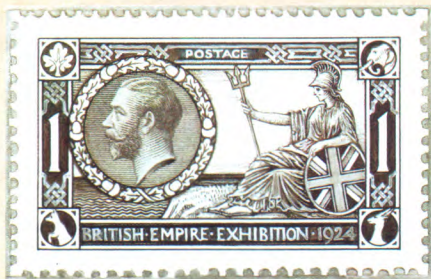
From 1840 until the reign of George V, every GB stamp was issued only for the simple purposes of prepaying postage or some fiscal fee. Each and every one bore the monarch's head and, apart from some decoration, nothing else. Stamps remained on sale for long periods, with no great changes at frequent intervals. There were no commemorative stamps, unlike several European or overseas countries. The first GB stamps to be issued as commemoratives came only in 1924 to mark the British Empire Exhibition, held in Wembley. The stamps, although well studied, have never been properly researched and so these notes have been compiled to provide some background, and detailed printing figures still absent from catalogues.

At first, the thought of commemorative postage stamps was both novel and secondary. The original idea was to have commemorative

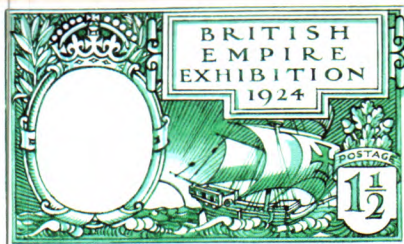
postal stationery – ie stamped envelopes and postcards. There was a precedent for this. In 1890, specially prepared envelopes and cards were put on sale for the Jubilee of Penny Postage. Since that time no commemorative stamp or card had been issued “mainly on the general ground that Post Offices have already quite a sufficient number of articles to stock and to sell”. In April 1923, for the forthcoming British Empire Exhibition, there was a proposal that “Stamped Postcards, Stamped Envelopes and possibly Letter Cards, available for postage inland or within the British Empire [should] be placed on sale at the Exhibition Post Office. No special adhesive stamps to be issued.” The problem of additional articles to sell at normal post offices was met by the items only being available at the Exhibition. Soon it was decided to include adhesive stamps, and now these have

The 1890 Penny Post Jubilee stamped envelope





E W Tristram



Harold Nelson



Noel Rooke



Eric Gill

Designs submitted by various artists; that by Eric Gill was shown to George V

come to be thought of as the more important of the postal issues.

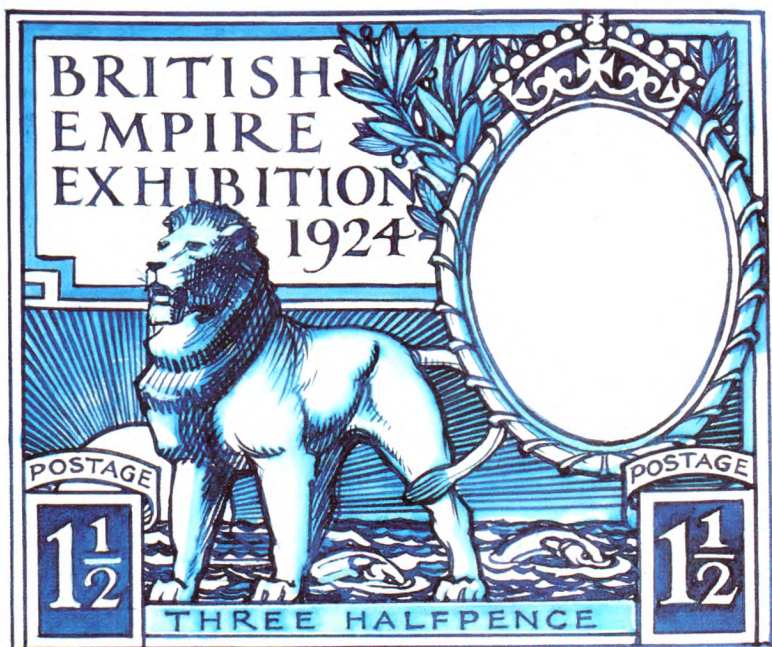
King George V was an ardent and very knowledgeable philatelist. He also had strong views about the issuing of postage stamps – that they need only bear his head, and should not be issued for any other purposes than postal duty. A minute of December 1923 gives a flavour of the King's forthright views.

"The King has heard of the proposal to issue a commemorative stamp at the British Empire Exhibition and although His Majesty is not very much in favour of stamps of this sort, because the whole idea is un-English and is copied from America, the King thinks that if it is to be done at all, it should be done properly. Assuming, therefore, that the Post Office has approved of the general idea, His Majesty hopes that a really competent Committee will be appointed to assist the Master of the Mint with the designs.

"The King is of [the] opinion that it is [a] waste of time to put people on the Committee who do not know anything about stamps or designs ..."

As a result, a special design committee was set up, including E D Bacon, the King's philatelic expert, at the King's express wish. The first meeting of this Committee took place on 16 January 1924, when eight artists were invited to submit designs. Work by six artists is now extant in the National Postal Museum. There are three designs by E W Tristram, one by Noel Rooke, one by John D Batten, one in bromide form only by Miss Howard, one by Eric Gill (though two more are in bromide form), and seven designs by Harold Nelson. One of Nelson's subsequently became the design of the PUC £1 stamp issued in 1929.

At a second meeting of the design committee on 19 February, two designs were chosen – one by Eric Gill and one by Harold Nelson – and these were submitted to the King for approval.



Accepted artwork for the stamps by Harold Nelson

The King roundly condemned Gill's design ("the King cannot think Mr Gill's 1½d design ... at all attractive") and chose that by Nelson. The same design was to be used for the two stamps to be issued in 1d and 1½d denominations. This decision was on 28 February 1924. Later, on 14 March, the philatelist King was enquiring about the stamps and "His Majesty would much like to have the original designs and any drawings connected with the stamps ..."

Instructions were given to Waterlows to prepare the dies preparatory to the stamps being printed by the recess process. The engraving was carried out by J A C Harrison and proofs were submitted to the King on 27 March. On 31 March, the proofs were returned, approved, and printing commenced. The stamps went on sale at the Exhibition on 23 April.

From initial idea to finished stamps was only six months and from the invitation to artists to produce a design to the printed article was a mere three months – a remarkable achievement, and one very difficult to achieve today.

Throughout this short period, proofs and trials were made of the design as approved. The master dies had to be engraved and then transferred by roller to a printing plate comprising two panes of 60 stamps each. From these plates the sheets of stamps were then printed and separated into Post Office sheets of 60 before going on sale.

Waterlow's proof (in black) of the 1d stamp



When the stamps went on sale on the opening day of the Exhibition, they were instantly popular, with a total of about 1 million being sold on that first day. The final figures of sale at the Exhibition and at London Chief Office were for the 1924 stamps:

1d 7,385,640 1½d 5,956,680

The stamps were also sold from automatic vending machines supplied by The British Stamp and Ticket Automatic Delivery Company Ltd. There were five official machines and the coils or rolls of 1,200 stamps were made up from normal sheets, coil joins being on every 10th stamp.

A total of 213 1d rolls and 75 1½d rolls were produced, the number sold being 191 and 59 respectively. This gave a total number of stamps sold by machine as:

1d 229,200 1½d 69,992

In addition to the official machines there were also four licensed to Messrs Bookers.

Various items of postal stationery were also



H Nelson's amended artwork for the letterpress postal stationery



produced. These took the form of stamped letter cards, envelopes ("A" size), and foreign and inland postcards. All bore imprinted stamps of

First day use of 1925 1½d A envelope with additional 1d stamps for registration fee and exhibition PO registration label (registration cachet applied to reverse of cover)



the same design as the adhesives with a 1½d denomination with the exception of the inland postcards which had a 1d denomination. As the stationery was printed letterpress, as opposed to recess as used for the adhesives, new artwork was required. Harold Nelson amended his design of the Wembley lion for letterpress printing with both 1½d and 1d denominations. Photographs or bromides of the frame design exist dated 21 March 1924 and a proof of the master die is dated 1 April. Printing was by McCorquodales Ltd, though some of the proofs of the dies were produced by Nickeloid Co. A number of proofs and dies exist in the National Postal Museum.

All items of postal stationery went on sale at the Exhibition on 23 April. Numbers sold were:

1½d letter cards	45,786
1½d "A" envelopes	75,348
1½d foreign postcards	9,536
1d inland postcards	100,368

Various souvenirs were available from the Post Office stand at the Exhibition including souvenir telegrams for use on the telegraph exhibit.

In 1924, the Exhibition closed on 1 November 1924, but it re-opened in 1925 on 9 May. The stamps and stationery of 1924 were re-issued with the date changed to 1925. For the adhesives the actual 1924 master dies were re-engraved with the new date. Sales figures were well down on 1924, being:

Stamps:	1d	1,930,020
	1½d	1,524,720

Coils from machines: 1d 161 (251 produced)
1½d 87 (87 produced)

Stationery:

1½d letter cards	24,000
1½d "A" envelopes	41,620
1½d foreign postcards	5,710
1d inland postcards	32,700



The Wembley Lion as re-drawn

Quite a number of cancellations were produced, both for machines and for handstamping, featuring the lion motif of the Exhibition. First mention of cancellation dies being required came in July 1923, some time before there was any thought of special stamps or stationery. N E Wallis of the design department of the Engineer-in-Chief's office produced initial, crude designs for both a handstamp and a die for the Hey-Dolphin machine on 1 November 1923. These designs were then improved, especially with regard to the drawing of the lion motif. Dies were made with different inscriptions for various halls of the Exhibition, such as the Palace of Industry, the Palace of Engineering, the Stadium and the Conference Hall. Proofs of the various steel and rubber handstamps exist

Preliminary sketches for the Lion handstamp and final artwork produced by the Engineer-in-Chief's Office





1924

EMPIRE
EXHIBITION
WEMBLEY
PARK

*Preliminary
sketch for Hey-
Dolphin machine
die by N E
Wallis*

*Another design
by N E Wallis
for machine die*



WEMBLEY PARK 1924

together with paid dies and registered cachets.

In 1925 the cancellations were also changed to include the 1925 date and when the Exhibition finally closed on 31 October, 1925, these dies were called in and record impressions were taken from them.

References: Post Office Archives files:

M13984/1935 (Post 33/4840)

P1433/1928 (Post 33/2205) held in NPM

P1432/1928 (Post 33/2205)

BUS 24

Knight, D R and Sabey, A D *The Lion Roars at Wembley*, 1984

Stitt Dibden, W G *Wembley & Olympic Issues: The Stamps & associated Postal Markings*



*Strikes (taken af-
ter closure of ex-
hibition) of reg-
istration cachet
and handstamp*



*Record strikes
(after exhibition
closure) of
machine and
handstamp 'Paid'
dies*



Unadopted Designs



Designs for 1983 Engineering Achievement stamps by John Gibbs

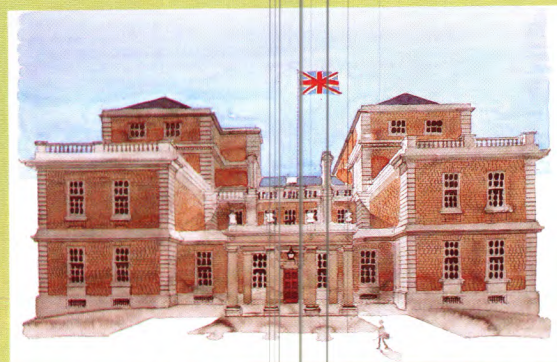
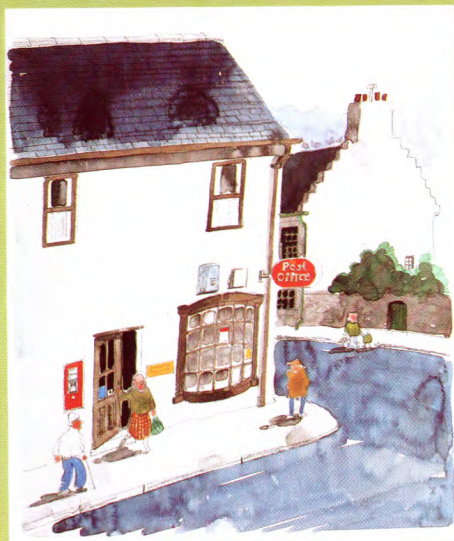


Design for 1985 European Music Year issue by W McLean

A finished visual for a Purcell stamp for the 1985 Music issue, also by Wilson McLean



Unadopted Designs



Top – designs for 1985 Royal Mail: 350 Years of Service by Paul Hogarth; bottom – Hogarth design for 1983 Commonwealth Day issue (Commonwealth Institute and Marlborough House)

Gems of the R M Phillips Collection

148. Victorian Choice



As a former Editor of the *Bulletin* it is a pleasure to be invited by the present Editor, John Holman, to select and describe an item from the National Postal Museum's R M Phillips Collection for this anniversary edition of the *Bulletin*. A pleasure that presents the considerable problem of choosing just one item from this superb collection of Victorian stamps and postal history.

My choice of this very fine cover of May 1840 was influenced by the knowledge that we are fast approaching the 150th anniversary of the introduction of the world's first adhesive postage stamp (the Penny Black), and therefore the birth of philately, and this item by its date and its content in my view epitomises so much that is philately.

It is well known amongst collectors of line-engraved Great Britain that penny blacks, on or off cover, though expensive, are by no means rare. But this cover with no less than six penny blacks affixed is something very different. Multiples of the One Penny used on cover meant normally that the weight was in excess of the basic $\frac{1}{2}$ ounce. The 6d rate on this cover is for a letter weighing between 2oz and 3oz, in itself an unusual

occurrence. Then there was the natural tendency to use Twopenny stamps (rather than the One Penny) for high postage rates such as on this cover. Finally, people were not very careful when separating the stamps from the sheet – there were no philatelists in 1840!

So the odds are stacked fairly heavily against the existence – let alone the survival in good condition – of a cover such as this.

It can only be described as very rare and very fine, with clear to excellent margins all round the strip of stamps. Had the letter not been folded (for filing, as was so often the practice in offices at that time) and therefore the 'HG' stamp creased, this gem would rightly merit the description 'superb'. The letter was sent locally within London on 21 May 1840 and the stamps are from Plate 1A.

John Memmott
Deputy Manager, NPM

This item can be seen in the R M Phillips collection at the National Postal Museum during normal hours, 9.30am to 4.30pm Monday to Thursday and 9.30am to 4pm on Friday.

Stamp World London 90



Stamp World London 90 – Britain's next international stamp exhibition will be staged in London's newest exhibition centre, at Alexandra Palace from 3-13 May 1990. Badly damaged by fire in 1980, Alexandra Palace has been restored to more than its former glory, to provide a venue which is attractive yet provides the best of modern facilities for both exhibitor and visitor.



The restored Palace was opened to the public earlier this year and all who have seen it have been highly impressed by the magnificent restoration work that has been undertaken.

The exhibition which is expected to attract well over 100,000 visitors will, like the 1960, 1970 and 1980 exhibitions at the Royal Festival Hall, Olympia and Earl's Court, have HM The Queen as Patron. Her Majesty visited the 1980 exhibition and important material from the Royal Philatelic Collection was displayed in the Court of Honour.

The first *Bulletin* for the exhibition (giving rules for potential exhibitors) can be obtained from the exhibition offices: British Philatelic Centre, 107 Charterhouse Street, LONDON EC1M 6PT.

Stampway to the World

An exhibition entitled **Stampway to the World** – aimed at the experienced philatelist, the new collector and the casual browser – opens at the Liverpool Museum on 22 September. The exhibition provides an opportunity for anyone with an enquiring mind to see just what the hobby could hold for them.

Many distinguished collections, public and private, will be represented in over 100 frames. Much of the material will have a strong Merseyside connection. The National Postal Museum will provide a photographic display relating to the Penny Black and Rowland Hill; this will include facsimiles of historic documents.

The British Library display will show selections from the Tapling Collection including a fine Post Office Mauritius and five other world-famous rarities; this will be the first chance to see this material outside London.

Eighty-four specially designed panels entitled "Stampway to the World" explains in simple language and by an eye-catching display, the history, scope and the mechanics of stamp collecting. It is hoped that some 100,000 visitors will view the exhibition.

A posting box will be provided at the exhibition for visitors to post mail to receive a special postmark featuring the Liverpool spoon "944" cancellation. A souvenir postcard featuring The Beatles and a Liverpool FC footballer will be available; these have the 34p Sport and 34p Australian Bicentenary stamps affixed.



Stampway to the World, at the Liverpool Museum, William Brown Street, Liverpool L3 8EN from 22 September to 20 November, is being staged by the Stamp Publicity Board and the national museums and galleries on Merseyside and supported by the British Philatelic Trust. Further information can be obtained from the SPB office: 107 Charterhouse Street, LONDON EC1M 6PT.

Commemorative Covers

Australian Bicentenary. Details have been given earlier of the joint FDCs produced by Australia Post bearing the Australian and British bicentenary stamps cancelled respectively at Brighton, Victoria (Australia) and Brighton, East Sussex (England). The covers, bearing Australian 37c and British 18p stamps on one and \$1 and 34p stamps on the other, can be ordered from: Australian Stamp Bureau, c/o Trans Oceanic Philatelic Sales, PO box 123, SUTTON, Surrey, SM1 4WB. Price: £2.29 plus 75p postage (overseas £1.50). Customers in the UK should add 15% VAT to the total value of their order. The covers will be available until the end of the year.



Australian Bicentenary. The third in a series of philatelic postcards has been produced by The Designer's Own Company to commemorate the Bicentenary. A set of four cards, each bearing one of the British stamps, costs £9.95. These feature: Early settlers, Houses of Parliament, Sporting links and The Arts; the Early Settlers card has the stamp cancelled with the Portsmouth First Day of Issue handstamp, the others have the British Philatelic Bureau handstamp. A fifth card, bearing all four stamps, portrays the Australian designer of the stamps, Garry Emery. Cost £5.95. Postage & packing 95p extra. All orders/enquiries to: The Designer's Own Company Ltd, Penbryn Hall,

MONTGOMERY, Powys, SY15 6TY. Further cards are to be produced for the Armada and Edward Lear issues.



Scarborough PS. The Scarborough Philatelic Society was formed in 1938 and to celebrate its golden jubilee is producing a first day cover for the Edward Lear miniature sheet on 27 September. The cover, bearing a Scarborough 'First Day of Issue' postmark, can be ordered, price £2.20 including postage, from: S Dunderdale, 10 Beverley Close, Cayton, SCARBOROUGH, N Yorkshire, YO11 3SN.

Braemar Gathering. A commemorative cover has been produced, the design featuring a photograph of the Royal Family taken at the Gathering in 1987. Covers bearing 1987 Victorian Britain stamps are available with the special handstamp used at Braemar on 3 September 1988. Price £2.50 (£3 overseas) or £5 (£5.50 overseas) if signed by a Vice Patron of the Braemar Royal Highland Society. Orders/enquiries to: Pilgrim Philatelics, PO Box 20, CANTERBURY, Kent, CT1 2XX.

Braemar Gathering. A full colour commemorative cover has been produced to mark the 140th anniversary of Queen Victoria's first visit to the Gathering in September 1848. The Royal Family remain regular attenders at Braemar. The cover, with Scottish "Country" stamp and pictorial Braemar postmark of 3 September, costs £1.60 postpaid (overseas add 75p) from: G K Eldridge, 177 Mousehole Lane, Bitterne, SOUTHAMPTON SO2 4TD.

Grace Darling. To commemorate the 150th anniversary of Grace Darling's famous rescue of men from the ill-fated paddle steamer *Forfarshire* off the Farne Islands in 1838, an illustrated cover has been produced. This bears a facsimile of Grace Darling's signature and will have the 18p Victorian Britain stamp (showing Grace Darling) cancelled with a pictorial Newcastle postmark of 7 September. Price £1.60 postpaid

(overseas add 75p); orders/enquiries to: G K Eldridge, 177 Mousehole Lane, Bitterne, SOUTHAMPTON SO2 4TD.

Edward Lear. A cover, proceeds from the sale of which will go to the Cancer and Leukaemia in Childhood Trust, has been produced by the British Forces Postal Service. The cover design features the Owl and the Pussy Cat in a boat attached to a hot air balloon. The covers, bearing the four Edward Lear stamps, cancelled with a BFPS 2173 "Farnborough 88" handstamp dated 6 September and signed by Dr R Woodward, Chairman of the CLIC Trust, are available, price £4. A cover with the miniature sheet, BFPS 2182 handstamp for the 12th anniversary of the foundation of the Trust (27 September) and signed by a balloon pilot, also costs £4. Orders/remittances/enquiries to: Philatelic Bureau, PCD RE, Inglis Barracks, Mill Hill, LONDON NW7 1PX.

Edward Lear. Lear was an accomplished bird and animal illustrator and was commissioned by Lord Derby to make drawings of the creatures in his menagerie and aviary at Knowsley, near Liverpool. Whilst working there, Lear began to write and illustrate nonsense verse for Lord Derby's children. A cover featuring a specially commissioned picture of Lear's most famous work *The Owl and the Pussycat* by Malcolm Greensmith has been produced and can be supplied with the four stamps (6 September) or miniature sheet (27 September). Special handstamps, used at Knowsley on the two dates show the Owl and the Pussycat and a jar of honey and a £5 note. The stamps cover costs £4.50 (full set) or £2.50 (single stamp); full set signed by the present Lord Derby, or the actress Beryl Reid cost £8.75 each. Covers bearing the miniature sheet cost £4.75 or £8.75 signed by Malcolm Greensmith. Overseas customers add 50p for airmail postage. Orders/enquiries to: A G Bradbury, 3 Link Road, LEICESTER LE2 3RA.

Edward Lear. Two specially commissioned Helen Cooper paintings illustrate the special Benham covers for the Edward Lear stamps (6 September) and miniature sheet (27 September). A special pictorial handstamp has been sponsored at Highgate – Lear's birthplace. Covers bearing the full set or the miniature sheet are available at £3.75 each or signed by today's nonsense genius Spike Milligan at £5.75. Postage 35p extra. Orders to: Benham (A Buckingham) Ltd, Westcliff House, FOLKESTONE, Kent, CT20 1SZ.

Edward Lear. Presentation Philatelic Services have produced two "cat" first day covers for the Lear stamps and miniature sheet. These feature "silk" pictures of a Short-Haired Silver Tabby and Long-Haired Red Tabby as featured originally on cigarette cards produced by Player's. The covers are numbers 7 and 8 in a new series launched in January. One thousand of each will be available, price £5 each. Orders/enquiries to: A G Bradbury, 3 Link Road, LEICESTER LE2 3RA.

Castles High Values. To complement the High Value stamps to be issued on 18 October, Benham have sponsored four matching pictorial special handstamps, one for each of the four castles – Carrickfergus, Caernarfon, Edinburgh and Windsor – and are providing a luxury cover to match the quality and prestige of the stamps. A 22 carat gold border surrounds a full colour painting of each castle. The cover bearing a full set of stamps will cost £20 (customers should specify the handstamp required). A set of four covers, with Carrickfergus, Caernarfon, Edinburgh and Windsor handstamps, will cost £80. Orders/enquiries to: Benham (A Buckingham) Ltd, Westcliff House, FOLKESTONE, Kent, CT20 1SZ.



Football League. Dawn Covers are producing three further covers in their "Official Football Series" – 1. first match back in Division 1 for Aston Villa, 2. first ever League meeting between Sunderland and AFC Bournemouth and 3. Wolverhampton Wanderers versus Reading in Division 3. Special handstamps will be used on 27 August for covers 1 and 2 and on 3 September for cover 3. The covers will be overprinted with match details. Price £1.85 each. Orders/enquiries to: Dawn Cover Productions, 27 Ashfield Road, Davenport, STOCKPORT SK3 8UD.

Philatelic Terms Explained

KENNETH F CHAPMAN

No.25 Telegraph Stamps

Telegraph stamps were those issues whose purpose was to pre-pay the charges for telegrams. These stamps originated with the private telegraph companies, beginning with the adhesive issues of The English and Irish Magnetic Telegraph Company in 1853, quickly followed by The Electric Telegraph Company stamps in 1854. These and other private stamp-issuing telegraph companies were acquired by the Government following the Telegraph Acts of 1868 and 1869 granting the Postmaster-General monopoly rights over delivering telegrams, as with normal letters.

From 1 January 1870 to 31 January 1876 ordinary postage stamps were used to pre-pay telegrams. Thereafter, for nearly six years, until November 1881, eleven special stamps ranging from ½d to £5, all of them inscribed TELEGRAPHS were in use. The need for specially inscribed stamps was to facilitate the separation of telegraphic revenue from normal postal business. Telegraphic revenue was easily checked by accounting for all sales of the telegraph stamps as distinct from *postage* stamps. This, set against the costs of the service provided a check on the resulting profit or loss – usually it was a loss! (Normal postage stamps were again used on telegrams from December 1881, when other accounting methods were adopted and continued until the telegram service finally ceased in 1982.)

These telegraph stamps began to be ignored by even specialist collectors of Great Britain when, as a Second World War paper-saving measure, they were dropped from the Stanley Gibbons catalogue. However, they are now included in Volume 1 of Gibbons Specialised GB Catalogue, so far as the official Post Office issues are concerned, but the private company issues remain in the cold, presumably because Gibbons only normally list government-issued stamps.

As the majority of Telegraph issues, in due course, were destroyed along with the telegram forms to which they were attached, mint exam-

ples are more usual than used. The exception was the 1d value which, from October 1877, was used in pairs to pay the 2d fee charged for an official receipt confirming the payment and despatch of a telegram.

As soon as postage stamps replaced the telegraph issues it became necessary to provide a £5 denomination to replace the withdrawn £5 “Telegraphs” stamp. This was achieved by removing the word TELEGRAPHS from each cliché on the plate and substituting POSTAGE, a Greek border ornament filling in the space either side of the new and shorter inscription. This is the only instance where the plate for a British stamp was amended to produce a new plate for a totally different stamp.



Proof of 10s Telegraph stamp

Military Telegraphs

The Queen Victoria ½d vermilion of 1887 and the companion ½d green of 1900 were both overprinted ARMY TELEGRAPHS for use by the Military authorities during manoeuvres in England and some overseas campaigns. Also, there were special overprints on stamps prepared for fiscal purposes but with blank panels for the insertion of inscriptions as required. The basic stamps are known to collectors as impressions from “unappropriated dies”. Use of these dies for fully inscribed postage stamps, as opposed to telegraphic use, is unusual but did occur in British Bechuanaland in 1887.

Correction – Philatelic Terms Explained No. 23

In the article on UPU colours in the June *Bulletin*, there was an error in the text concerning the Edward VII stamps. The affected part of the sentence should have read, “...back into line – ½d green, 1d red and 2½d blue – 20 years after falling from grace.”

Letters to the Editor



National Trust Stamps

Sir,

I would challenge the comment by Francis Kennedy in the May *Bulletin* that Derwentwater was a "surprise choice" to represent England in the 1981 National Trust issue.

The NT's first acquisition through a public appeal was Brandelhow on Derwentwater. More importantly, the promontory pictured is Friar's Crag, which was bought by subscription in memory of Canon H D Rawnsley, one of the three founders of the Trust. Hidden in the trees is a memorial to John Ruskin, a profound influence on both Rawnsley and Octavia Hill, another of the Trust's founders.

ANDREW F WILSON, Coulsdon, Surrey

Francis Kennedy replies: The surprise was that, with so much to choose from to represent England in this issue specifically honouring the 50th anniversary of the National Trust for Scotland, the Lake District should feature since it had already made an appearance in the 1970 Literary Anniversaries set, due to the Wordsworth connection. However Mr Wilson certainly makes a strong case for picturing Friar's Crag on Derwentwater and readers will appreciate his interesting observations.

Country Special Issues

Sir,

The idea for a 'Country' special issue would seem excellent. I would suggest one first class stamp be issued annually for each country on what might be called Scottish, Welsh or Irish 'Stamp Day'.

The designs, I would suggest, should be either local scenery, or an activity related to a particular country, such as a Scottish piper, Morris Dancing, Chairing of the Bard, Edinburgh Festival, etc. The stamps should remain on sale for a limited period, say three months, these would be a form of publicity for the 'country' concerned, and would be very popular

with both collectors and the general public.

D A R SILVER, Littlehampton, W Sussex

We received a number of letters on Country special stamps following publication of Mr Waters's letter in the July Bulletin; the majority of correspondents seem to be against the idea.

Royal Mail Stamp Products

Bulletin readers are reminded that RMSP sell albums for stamps, first day covers, presentation packs and postcards, also two sizes of stock book. Details of the stock books were given in the August *Bulletin*.

This month we feature the **Royal Mail Stamp Album**. The album has been designed to house a collection of decimal definitive, Country and special stamps and 'To Pay' labels. Spaces are provided for all Machin definitives and Country stamps as listed in the Stanley Gibbons *Collect British Stamps* checklist, i.e. stamps with different phosphor arrangements and perforations. Provision is also made for miniature sheets.

The album and slip-case are hand-made. They are covered in navy blue 'leatherette' finish Kivar. The binder is padded and the full Post Office crest is blocked onto the front cover and spine. The pages are high quality cartridge paper with hand-mounted crystal clear mounts for each stamp.

To enable each album to be kept up to date, continuation pages are issued regularly. The albums and continuation pages are available from the British Philatelic Bureau and all philatelic counters. The current edition of the album (1970-87) is priced at £52.50.

Details will be given shortly of Royal Mail First Day Cover, Presentation Pack and Postcard albums.

The prices of some Royal Mail philatelic products were increased from 5 September:

Philatelic Bulletin inland £4.50 pa, airmail £7.50, single copies 40p, binder £5.50; *Postmark Bulletin* inland £7.50 pa, Europe £9.50, airmail £17; **Large FDC Album, Postcard Album and Presentation Pack Album** £11.95 each, extra leaves £3.50 per packet and **Small FDC Album** £8.25, extra leaves £2.50 per packet.

The price of **first day envelopes** and **PHQ cards** will be increased to 17p and 16p respectively with effect from the 1988 Christmas issue.

National Postal Museum News

The Museum's "How A Stamp Is Made" exhibition will close on 7 September. The Museum (except the Sales Counter) will be closed from 3-7 October for maintenance work; it will reopen on 10 October. A special Olympics exhibition will open on 18 October – details will be given in next month's *Bulletin*.

September Digest

Issued in September

5 September **Stamp books: Gilbert & Sullivan No 1** 50p machine-vended (1 x 14p 1PB, 2 x 19p 2PB)

Charles Dickens No 2 £1 machine-vended (2 x 14p 1PB, 4 x 19p 2PB) straight edges

Pocket Planner £1.40 (10 x 14p 1PB) left & right

Pocket Planner £1.90 (10 x 19p ACP) left & right

5 September **Stamp Rolls**

OL 500 x 14p (£70) longways delivery

PL 500 x 19p (£85) longways delivery

SD 1,000 x 14p (£140) sideways delivery

Mixed Value 700 strips of 3 x 4p, 1 x 2p (£98)

printing: Harrisons, photogravure, ACP 19p & Mixed Value, centre phosphor band 14p

5 September **Aerogramme** New standard design with Queen's head and post paid indicator, price 27p

6 September **Edward Lear Verse for Children stamps** 19p, 27p, 32p, 35p

designer: The Partners

printing: Harrisons, photogravure, 41 x 30mm, printed on phosphor coated paper in sheets of 100 on PVA Dextrin gum

Bureau f.d. service alternative handstamp: London N7

presentation pack: £1.35

27 September **Edward Lear Miniature Sheet** 19p, 27p, 32p, 35p stamps, price £1.35

designer: The Partners

printing: Harrisons, photogravure, 122 x 89.5mm, printed on phosphor-coated paper, PVA Dextrin gum

Bureau f.d. service alternative handstamp: London N22

Withdrawn in September

7 September **Victorian Britain issue** – all items

28 September **September 1987 stamp books**

The Stamp Starter kit (£9.95) and the 'Wings' pack (£4.50) will be withdrawn from sale at all PO outlets from 5 September.

Exhibition Card

Details were given in May and June of Exhibition Card No. 2. This card will be on sale at STAMPEX with two Edward Lear stamps cancelled 27 September and a special exhibition cachet. Those unable to visit STAMPEX can obtain the card from: Officer-in-Charge, Philatelic Counter, King Edward Street, LONDON EC1A 1AA, price £1.20 plus 18p handling charge (overseas 34p). Remittances should be in sterling and all orders received by 2 October when the exhibition closes. Please mark outer envelope "Exhibition Card".

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