

British Philatelic Bulletin

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Front Cover:

Portrait of Her Majesty the Queen Mother by June Mendoza, reproduced by kind permission of the President and Fellows of Queen's College, Cambridge.

"Collections" Centres

As mentioned in last month's *Bulletin*, new "Collections" centres are now in operation at a number of main post offices. The showpiece of this new network was officially launched at London's Trafalgar Square office on 31 May. Mr John Roberts, Managing Director of Post Office Counters, said "This is a further move by the Counters business together with Royal Mail Stamps to introduce modern retail concepts, and improve service to our customers. The new Collections outlets offer a broad selection of products ranging from Royal Mail stamps to Royal Mint coins and attractive gift items. Many products will be on display, allowing customers to browse in comfort and find the item they want."

Development of Collections follows extensive market research amongst customers which

showed that a network of larger outlets was needed to build on customer demand, and provide a wider range of products, displayed more attractively.

Shown here is BBC weather man, and stamp collector, Michael Fish, at the new Collections centre at Trafalgar Square.

The city of Liverpool gained a new prestige post office opened on 19 June by the Lord Mayor, at 1 Bold Street, L1 4HQ. The office is sited in The Lyceum — built in 1800-02 for the Liverpool Lyceum Library which included a Coffee House and Reading Room. The Library was the first circulating Library in Europe, founded in 1757. The main public post office counter is sited in the former coffee (or news) room on the ground floor with the former library housing the new "Collections" centre.



Gallantry

11 September 1990



The Royal Mail will issue five 20p stamps (inland first class and EEC basic rate) on 11 September illustrating Gallantry awards. The stamps are being issued to mark the 50th anniversaries of the announcement of the institution of the George Cross and Medal. The George Cross and the Victoria Cross are featured on two vertical-format stamps with three horizontal stamps showing the Distinguished Service Cross and Medal; Military Cross and Medal; and Distinguished Flying Cross and Medal.

The five stamps, showing the Crosses and Medals with their ribbons, are a fitting tribute to all those who have won gallantry awards in the service of their country. In particular we will remember those killed or injured during the Second World War.



The **Victoria Cross** (VC) is the highest British decoration for valour and is open to all ranks of the armed services for outstanding gallantry in the face of an enemy. To date some 1,354 VCs have been awarded, many posthumously. The award was instituted in January 1856 and made retrospective to 1854 to cover the period of the Crimean War. Queen Victoria and Prince Albert chose the motto "For Valour". The bronze cross is made from guns captured at Sebastopol.

The **George Cross** (GC) was announced in a broadcast by King George VI on 23 September 1940; the King stated "Many and glorious are

the deeds of gallantry done during these perilous but famous days. In order that they should be worthily and promptly recognised, I have decided to create at once a new mark of honour for men and women of all walks of life." The GC is awarded to civilians although it can be bestowed on military personnel for acts for which military decorations are not usually awarded. A total of 152 GCs have been awarded, excluding those exchanged for the Empire Gallantry Medal (which it superseded), Albert Medal and Edward Medal. As a result of exchanges, 396 names appear on the GC roll of honour, including that of Malta in recognition of the gallantry of its inhabitants in 1942. A number of Maltese stamps have featured the GC and the 1956 3d definitive (SG 272) depicts the document signed by George VI awarding the GC to the island.

The **Distinguished Service Cross** was instituted, as the Conspicuous Service Cross in 1901 and given its present title in 1914. It is given to officers of the Royal Navy, Merchant Navy and fishing fleets for gallantry, but can also be granted to RAF and Army officers while serving at sea. This silver cross has been awarded on more than 7,000 occasions. The **Distinguished Service Medal** (DSM) was instituted in 1914 for non-commissioned ranks; this circular silver medal has been awarded on some 13,000 occasions.

The **Military Cross** (MC) was instituted in 1914 and is granted for gallantry by Army warrant and commissioned officers, although it can also be awarded to Royal Marine and RAF officers for services on land. Some 51,000 of these silver crosses have been awarded, no fewer than 40,000 during the First World War — testimony to the appalling conditions of trench warfare. The Military Medal (MM) awarded to other ranks, was instituted in 1916. This comprises a silver circular medal inscribed "For bravery in the field" on the reverse. Some 136,000 have been awarded, of these 120,000 were granted during the last years of the First World War.

The **Distinguished Flying Cross** (DFC) was introduced in 1918 to honour the gallantry

of warrant and commissioned officers of the newly-formed RAF. Officers of the Royal Navy, Royal Marines and Army are also eligible for the award while flying in action against the enemy. Of the 23,000 DFCs awarded, most were granted during the Second World War. The **Distinguished Flying Medal** (DFM) was also instituted in 1918 for award to other ranks. This oval-shaped silver medal has, on the reverse, the figure of Athena Nike sitting on an aeroplane with a hawk and the legend "For Courage". Some 7,000 have been granted.

which area the headquarters of the George Cross Association is located).

A first day cover service will be provided by the Bureau with the official Royal Mail cover addressed to the destination required with the stamps cancelled with the requested postmark. Application forms, available from the Bureau and main post offices, should be returned not later than 11 September.

Customers requiring only the special pictorial postmarks may obtain them under the reposting facility by sending on the first day of



Technical Details

The Gallantry stamps were designed by John Gibbs and illustrated by John Harwood; printed by Harrison & Sons Limited in photogravure on phosphor-coated paper. They are of vertical and horizontal format, 30 x 41mm or 41 x 30mm, printed in sheets of 100 with PVA Dextrin gum. Perforation measures 14 x 15 (vertical stamps), 15 x 14 (horizontal). Please note that the five stamps are printed in separate sheets and thus do not exist in se-tenant formats.

Presentation Pack

The presentation pack (No. 211) will cost £1.25; it was designed by John Gibbs with text by Mike Barden and printed by Moore & Matthes (Printers) Limited.

Royal Mail Stamp Cards

Royal Mail Stamp Cards, featuring enlargements of the stamp designs, will be available approximately two weeks before the stamp issue, price 18p each. They are numbered 129A-E.

First Day Cover

The Royal Mail first day cover will be available from the British Philatelic Bureau, philatelic counters and main post offices approximately two weeks before 11 September, price 18p. Two pictorial postmarks will be used for the first day cover service — one for the British Philatelic Bureau, the other for London SW1 (in

issue a stamped envelope under an outer cover endorsed "Special First Day of Issue handstamp" to:

British Philatelic Bureau 20 Brandon Street
EDINBURGH EH3 5TT
London SW1

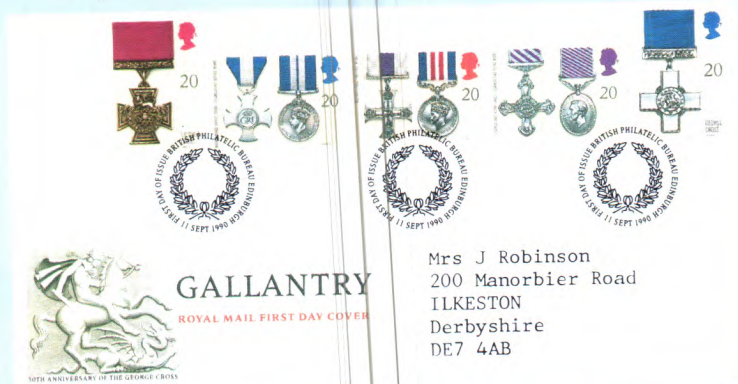
London South Special Handstamp Centre
SW London LDO
53 Nine Elms Lane
LONDON SW8 5BB

First Day Posting Boxes will be provided at most main post offices for those collectors who wish to post covers to receive the standard, non-pictorial "First Day of Issue" handstamps.

A pictorial First Day postmark, showing the arms of the City of London, will be used at the London North Special Handstamp Centre, City of London LDO, King Edward Street, LONDON EC1A 1AA. Durham Post Office will be using a pictorial First Day handstamp showing the cathedral. Items for this postmark should be sent to: Pictorial First Day of Issue Postmark Duty, Durham Post Office, 33 Silver Street, DURHAM DH1 3RE.

Souvenir Cover

A souvenir cover, of similar design to the first day cover, will be available from all philatelic counters from 12 September, price 18p. This will be on sale for one year.



Nine Royal Decades

BARBARA LAST

Lady Elizabeth Bowes-Lyon, ninth child of the 14th Earl of Strathmore & Kinghorne, was born on 4 August 1900 into a close-knit happy family. She was brought up partly in Hertfordshire and partly at Glamis Castle, Scotland, the family seat since the 14th century when Sir John Lyon married the Lady Jean, daughter of Robert II of Scotland. Lady Elizabeth learned to enjoy country pursuits, and dogs, horses, fishing and gardens have remained some of her many lifelong passions. With her innate charm and sunny smile she also learned to welcome the many family visitors, a gift that has won her friends and admirers throughout the world.

At the end of the First World War, she was released from her duties at Glamis, and became one of the most popular debutantes of the London season, conquering society with her sparkling temperament, and captivating the King's second son, Prince Albert. 'Bertie' was enchanted, and wrote to his mother, "Elizabeth is very kind to me. The more I see of her the more I like her." Queen Mary with austere approval told the Prime Minister that the Prince was "very attached to Elizabeth Bowes-Lyon. She seems a charming girl", and King George told his son he would be fortunate to win her as his bride.

Only Elizabeth was hesitant, for she could see clearly that if she accepted him her lifestyle would completely change, and she was reluctant to exchange her freedom for the heavy royal duties and formalities of Court where Prince Albert stood second in line to the throne. Perhaps she also remembered the gipsy who foretold that one day she would be queen, and her immediate scornful reaction, "Who wants to be a queen?"

Abbey Wedding

The Prince's persistent two-year courtship eventually led to the wedding of Their Royal Highnesses the Duke & Duchess of York in Westminster Abbey in 1923. The bride wore deep ivory to match the lace lent to her by the Queen, an ivory chiffon and silver lamé gown embroidered in silver thread in pearls and beads.



He was the first king's son to be married in the Abbey since 1382, and the Lady Elizabeth was the first member of the British aristocracy to marry into the Royal Family for over 200 years. The young bride carried out her duties with a cheerful informality and deep interest in people that earned her instant approval as the "Smiling Duchess", and an affection that has lasted all her life. In 1927 she made her first overseas tour accompanying her husband to Australia on HMS *Renown* (Antigua, 1970, S.G. 281), where, on 9 May, he opened Parliament House in the new Australian capital Canberra (S.G. 105).

As the Prince of Wales was expected to marry and ensure the royal line of succession, the Yorks divided their time between 145 Piccadilly and Royal Lodge, Windsor, where they were able to bring up their two daughters — Elizabeth born in 1926 and Margaret in 1930 — in an informal, quiet country atmosphere. The stamps of the period used formal portraits; two Newfoundland stamps of 1932 (S.G. 212 & 226)

featured the Prince of Wales and the Duchess of York. It was not until quite recently that informal, contemporary photographs have been used on stamps. A stamp from Belize (S.G. 827) shows a charming 1928 study, by Marcus Adams, of the young Duchess and the two-year old Princess Elizabeth, and a Falklands stamp (S.G. 522) captures a delightful shot of the two sisters in 1932. The Duchess was also photographed informally at Auckland, New Zealand in 1927 — featured on a stamp from Bahamas (S.G. 712).

The Abdication

The York's uncomplicated life came to an abrupt end when George V died in January 1936, and the Prince of Wales became King Edward VIII. He had been a popular Prince with great personal charm, but he was now a king heavily involved with the twice-divorced Wallis Simpson, and the resultant scandal rocked the Empire. It may be difficult today to understand the horror this entailed, but divorce was then a disgrace, and a sense of betrayal was felt. On 11 December the King abdicated in favour of his brother, giving up his throne rather than Wallis. One of the last photographs of the Duke of York was taken with his daughter at the Royal Tournament in the summer of 1936 — this features on a stamp from Fiji (S.G. 714).



The Duke of York, now King George VI, came reluctantly to a sad country where the monarchy was on the verge of collapse, and the black clouds of war gathered. He was a shy, retiring man with a strong sense of duty that proved to be the salvation of the country. He also had a painful stammer which, through hard work and the constant encouragement of his wife, he slowly reduced to the merest odd hesitation. He dedicated himself to his people — “with my wife and helpmate by my side I take up the heavy task which lies before me.”



The King and Queen appeared together on the Coronation omnibus set in 1937, the Wilding portrait of the latter being based on a study similar to that used by Newfoundland previously for her as Duchess. Australia chose rather handsome full-length depictions of the couple in their Coronation robes. This was then the only portrait showing the Queen in the arched crown specially made for her coronation, now known as the Crown of Queen Elizabeth the Queen Mother, as her mother-in-law, Queen Mary, was wearing the Consort's crown. The new crown was built on Queen Victoria's Regal Circlet with the Koh-I-Noor diamond set in the front cross, this famous jewel reputedly bringing good luck to a female wearer (shown on Barbuda stamp, S.G. 778).

Wartime

The Queen soon introduced more relaxed customs, abolishing, for example, the traditional curtsies by the royal children to their parents. In June 1939 Their Majesties made a tour of Canada and the USA, the first British monarchs to visit America. When war broke out that September they were urged to sail to safety in Canada. But the King believed that his place was

in Britain sharing the same shortages and dangers as his subjects, and the Queen and Princesses would not go without him. The Royal Family were photographed in 1940 at Windsor (Falkland Islands Dependencies, S.G. 129) on the fourteenth birthday of Princess Elizabeth.

The King and Queen never spared themselves. They inspected the Home Guard (Gambia, S.G. 586), toured shipyards, factories, hospitals, visited air-raid shelters, troops and blitzed cities. By their very presence they comforted the bereaved and homeless with the warm sincerity of informal walkabouts. Their dedication and genuine interest won them a true respect and love, and on VE Day they were called repeatedly by the crowd to appear on the Palace balcony. A Solomon Islands stamp, S.G. 538, shows the Queen on the balcony with Prime Minister, Winston Churchill.

1947 was a felicitous year, with the royal visit to the South African continent, the 21st birthday of the Princess, and ending in November with her wedding to Lt. Philip Mountbatten, R.N., who had renounced his foreign royal title of Prince of Greece & Denmark. It was a joyful oasis in a grey desert of austerity, and the young

grandchild, Prince Charles, seen in the family christening group with great-grandmother, Queen Mary, on a South Georgia stamp (S.G. 153). Princess Anne was born in 1950 when the King's health was already deteriorating. While Princess Elizabeth deputised as much as possible for him, the Queen could only provide a loving support as he struggled against the disease from which he died. In 1952 the Duke and Duchess of Edinburgh were recalled from the royal tour to Australia and New Zealand when George VI died at Sandringham. The end had been foreseen but the reality was a great blow.



Queen Mother

The Dowager Queen, who now chose to be styled Queen Elizabeth the Queen Mother, made way for her daughter, Queen Elizabeth II. She stepped quietly into the background, and for nearly 40 years has carried out a heavy load of royal duties all over the world with her own ineffable style. She has continued to support all members of her family. She has featured on many stamps; I like the picture with the baby Prince Andrew, in 1960, on the Fijian stamp (S.G. 701), and another of my favourites is the Bermuda stamp (S.G. 495) showing the Fox-/Keystone portrait of her, with her six grandchildren, on her 80th birthday. The Crown Agents omnibus for her 85th birthday reproduced Lord Snowdon's photograph of Prince Henry of Wales at his christening in the arms of his great grandmother.

I balk at the term "a wonderful old lady", so often used. She may be a nonagenarian, but she still has the warmth of character that invites affection. With great respect and admiration, our Queen Mum has given us wonderful service.

couple were created Duke and Duchess of Edinburgh. A scene from their wedding is shown on a Dominican stamp, S.G. 1109. The following year saw the beautiful Silver Wedding portraits (GB, S.G. 493) that to me typify the closeness between the King and Queen. That same year welcomed the arrival of their first

Unadopted Designs



Shown here are some unadopted designs for the 1937 Coronation and 1948 Royal Silver Wedding issues — appropriate this month in commemorating the 90th birthday of HM Queen Elizabeth, The Queen Mother.

New Definitive Stamps

4 and 17 September 1990

Several new definitive stamps, books and rolls are due for issue during September to cover the increased postal tariffs which are scheduled to come into force on 17 September.

Sheet Stamps

Seven new sheet stamps will be issued on 4 September; six specifically to cover new postal rates: 17p dark blue (2nd class inland basic rate), 22p flame (1st class inland and EEC basic rate), 26p stone (Europe, non-EEC countries), 27p mauve (2nd class, second rate step), 31p ultramarine (overseas postcards), and 33p emerald (1st class second step). The 10p stamp is also being issued in a new colour — light tan. All stamps are printed on Advanced Coated Paper (ACP) except the 17p which is on fluorescent paper with a centre phosphor band. All have been printed in photogravure by Harrison's, sheets of 200 with PVA Dextrin gum.



Books

Two new machine-vended books will go on philatelic sale on 4 September and on general sale from machines at post offices from 17 September. The new 50p book will contain three 17p stamps; the new £1 book 3 x 22p and 2 x 17p stamps. On 17 September a new £1.24 book will go on philatelic sale containing 4 x 31p overseas postcard rate stamps, printed in litho by Walsall.

Rolls

Four new stamp rolls will be available from the Bureau, "Collections" centres and philatelic 290

counters from 17 September: UL500 — 500 x 17p; UL1000 — 1,000 x 17p; WL500 — 500 x 22p; and WL1000 — 1,000 x 22p. All are endways delivery. The 17p stamps will have centre phosphor band, the 22p stamps are on ACP. A new mixed value roll may be issued later.

First Day Facilities

The Royal Mail standard first day cover envelope for definitive stamps will be available from the Bureau, "Collections" and philatelic counters, price 18p. First day posting boxes will be provided on 4 September at most main post offices for the standard, non-pictorial "First Day" handstamps. Pictorial First Day handstamps will be available for the Bureau and Windsor.

A FDC service will be provided by the Bureau. Application forms, available from the Bureau and main post offices, should be returned by 4 September. Collectors wishing to prepare their own covers may send stamped covers bearing the new stamps to receive the Bureau or Windsor postmarks to: British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT or South East Special Handstamp Centre, Windsor PO, 38 Peascod Street, WINDSOR SL4 1AA.

Presentation Pack

A new pack containing one of each of the new sheet stamps will be available from 4 September, price £1.95.

Withdrawal of Obsolete Stamps

It is intended to withdraw the 15p, 24p, 28p, 29p and 34p stamps from sale at post offices after close of business on 15 September. They will remain on philatelic sale for a further year.

Country Stamps

New 17p, 22p, 26p and 37p Country stamps will go on sale later in the year — details will be published nearer the time.

Please note that at the time of going to press the Post Office Users' National Council had not given approval for postal tariff increases. Should approval not be forthcoming, the stamps, books and rolls may not be issued on 4/17 September. Readers are advised to check with their local post office shortly before 4 September. Details of postal rate increases will be displayed in post offices.

Intaglio Plus...

A brief survey of stamps printed by intaglio in combination with other methods

RICHARD WIGGINS

Some collectors like to dismiss all stamps produced during the past 30 years as "modern multicolour rubbish" and pine for the good old days of the classic line-engraved stamps. They may, perhaps, find a grudging word of praise for France and Sweden as upholders of the old traditions. Like many such facile generalisations, this one contains a lot of truth, but it also betrays an ignorance of the real facts.

A technicolour world

We live in a technicolour age and high quality multicolour printing is a fact of everyday life, not only in books, magazines, greetings cards, calendars and record sleeves, but even on the packaging of the most mundane products on the supermarket shelves. The illustrations of this magazine are so good they have to be "cancelled" to prevent possible fraudulent use as postage stamps!



It is true that many modern stamps, while being remarkable feats of printing, incorporate little or no element of design. The development of high quality multicolour printing by photogravure or offset-lithography, (there is little to

choose between them nowadays), has meant that the production of pretty postage stamps has become almost too easy. Any Old Master or photograph can be accurately reproduced in miniature. The skills and artistic sensitivity of the designer and engraver can practically be dispensed with, and frequently are. The result is the plethora of brightly coloured "scissors and paste" jobs typical of, but by no means confined to, the stamp issues of third world countries, particularly the colonies and ex-colonies of Britain, France and Portugal.

Intaglio is alive and well

What the critics of "modern rubbish" fail to notice is that apart from France and Sweden, many other countries do still produce stamps by intaglio. (I shall use the Italian word "intaglio" rather than "line engraving" or "recess" as it is the term generally used in the printing business.) The majority of European countries, (east and west), as well as Canada, the USA, China and Japan regularly issue stamps printed by this process. Indeed, the current definitive stamps of many Western European countries are produced by this method — Norway, Sweden, Denmark, West Germany, Switzerland, Austria and France, to mention a few. This would appear to belie the argument that intaglio is too slow and expensive for modern requirements.

Most importantly, in their rash dismissal of modern stamps, the critics fail to notice that intaglio printing is often used in an exciting combination with photogravure or offset-lithography or, more rarely, letterpress. The results of such dual printing are among the best designed and most beautiful stamps of the post-war years.

Limitations of intaglio

The development of the dual printing of postage stamps is the result of the desire to combine the best of both worlds; the elegance and "depth" of intaglio and the infinite nuances of colour that can be achieved with photogravure and offset-lithography. It should be noted here that intaglio printing is limited in the number of colours that

can be used in one design — a maximum of three is usual. In the old days of bi-coloured “frame and vignette” designs, the two components were printed from separate plates, a slow and costly process. The printing of two- and



three-coloured stamps on continuous intaglio presses runs the risk of the colours “bleeding” into each other in an unsightly fashion. Examples of this are common. To some extent the problem can be avoided or minimised by using colours of similar shade or depth, or by designing in white areas to keep the colours separate. The French found an ingenious solution to this problem when they embarked upon their “Art” series. With their six-colour Giori press, some colours are transferred from intaglio cylinders to rubber cylinders, thence by offset to the paper, producing a flat effect like lithography. After rapid drying and re-humidifying, the remaining colours are applied directly to the paper in the usual way. The results are admirable.



Dual printing with intaglio

Probably the first example of true dual printing was Canada's remarkable Imperial Penny Post-

age issue of 1898. Here the dual printing was dictated by the ambitious nature of the design itself. The black intaglio of the frame and map was applied first, then the blue oceans and red Empire by letterpress — exactly the reverse of modern procedures. Incidentally, this was the most expensive Canadian stamp ever produced — \$0.45 per thousand!

The few other examples of dual printing prior to 1950 include the various series produced in the early years of this century by the Dutch security printers Johan Enschedé en Zonen for Persia — intaglio vignettes surrounded by frames in lithography or letterpress. The guiding motive here was probably cost reduction, producing “up-market” equivalents of the “key and duty” types of the various colonial postal administrations.

It was not until after the Second World War that the possibilities of dual printing with intaglio were seriously investigated by various security printers. Waterlow produced stamps with photogravure vignettes and intaglio frames for



some Central American countries, the reverse of Enschedé's ideas for Persia, and aesthetically not very satisfactory. In 1950 and 1951 Hungary produced two sets of flower stamps in which the limitations of intaglio were side-stepped by applying patches of colour by letterpress for the flowers and foliage. Accurate registration was not vital and the simple solution was attractive.

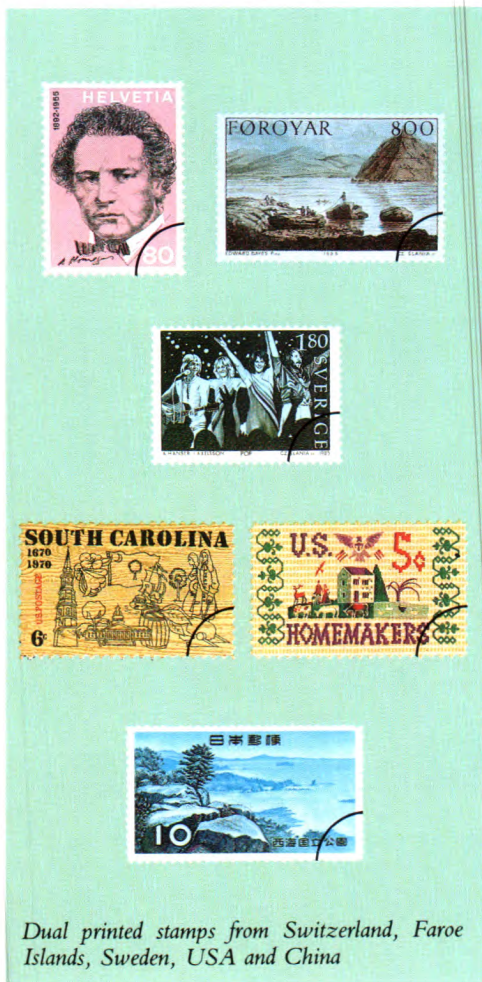
With their design for the 1958 Vienna Choirs Festival, the Österreichische Staatsdruckerei attempted, successfully, an intricate combination of black intaglio with multicolour lithography. This stamp, perhaps more than any other, was a landmark in the technique of dual printing and set a high standard that put the Austrians in the vanguard from that time on.

Dual printing stimulates good design

During the 1960s and 1970s other security printers, in collaboration with designers and engravers produced stamps that displayed the numerous exciting and beautiful effects that could result from dual printing with intaglio. Finely engraved portraits on a plain coloured background are particularly effective. A denser mass of intaglio, allowing only a small part of

the coloured background to show through, produces the effect of flood- or stage-lighting. Washes of pastel colour, (photo or litho), convey the effect of old tinted engravings. The litho or photo component can be used to create a "textured" background on which the intaglio design is applied. This idea was further developed in the US "Homemakers" stamp of 1964. Whereas the intaglio component in dual printing is usually just one colour, here three-colour intaglio on a litho "canvas" exactly simulates the effect of raised embroidery stitches.

As opposed to the foregoing styles, where the intaglio component provides the main design, while the lithography or photogravure supplies the colour, the reverse can be equally attractive. Thus the superimposition of limited intaglio detail on a photogravure or litho design can add a remarkable sense of perspective, as in the Japanese National Parks commemorative of 1956, or the ravishingly beautiful Hwangshan Mountain Views series of China — issued as long ago as 1963! The restrained use of fine intaglio lines adds a delightful crispness to the Canadian flowers and leaves definitive series of the 1970s.



Dual printed stamps from Switzerland, Faroe Islands, Sweden, USA and China



The most striking and beautiful effects of dual printing are to be seen when the two components become equal partners in the design. Here the technical prowess of the printer and the artistic skills of the designer and engraver combine to produce stamps of extraordinary refinement and beauty. In particular, highly accurate registration of the printing components is essential, as is shown in the current Swiss definitive series, (yes, for everyday use, printed

by the millions!), and in numerous commemorative stamps produced by the Österreichische Staatsdruckerei for the Austrian and other postal administrations.



British dual-printed stamps

Britain arrived late on the scene of dual printing with intaglio. The first such issue was printed, unusually, by Bradbury Wilkinson: the Commonwealth Parliamentary Conference pair of 1973. With simple letterpress backgrounds, the fine engraving stands out well on the 8p value, while the gold filigree effect on black of the 10p value creates a striking and original stamp.

In 1974-75 Harrisons, the usual printers at



Britain's first intaglio and letterpress stamps — 1973 Commonwealth Parliamentary Conference — "striking and original"

that time of British commemorative stamps, installed a new Gemini press with seven photo-gravure cylinders and one for three-colour intaglio. The first stamps commissioned to exploit the capabilities of this press were Andrew Restall's Sailing set of 1975. Unfortunately, it seems that technical problems necessitated some modification of these bold and colourful designs. As a result, the black intaglio component, (ropes and waves, etc), was less effective than perhaps it might have been.



British dual printed stamps, 1975-87

Since this experience, printers and designers alike seem to have lost courage. The few dual-printed designs that have appeared in recent years have been cautious and somewhat uninspired. In all cases the two printing components are kept carefully separate — there is no attempt to integrate intaglio with photogravure or

offset-lithography to produce the type of exciting and technically virtuoso designs emanating from many other countries. In fact, the very separation of the printing components in the Maritime Heritage issue and particularly in the Victorian Britain set, where the effect is especially jarring, seems to relegate these designs into the despised "scissors and paste" category. The Mail Coach strip is essentially a matter of intaglio stamps, and very fine they are. The use of photogravure to apply the obligatory indentifying silhouette of The Queen's head is probably justified as the cheapest and easiest way of doing this. It does not constitute a part of the design itself — pity that the distracting colour was so ill-judged. As for the 1977 Commonwealth Heads of Government Meeting stamps, well that is so dull it could have been



printed by any process without anyone noticing the fact. As a design it is about as yawn-provoking as the colonial key-type postage dues of years ago.

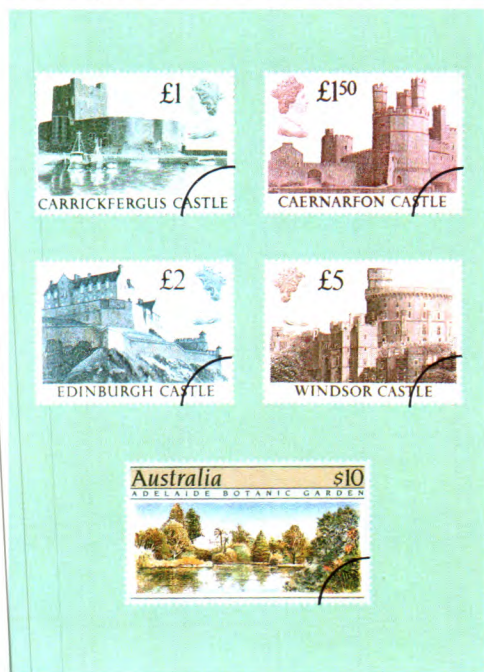
Opportunities missed

In the field of dual printing with intaglio, not only does Britain seem to have lagged sadly behind most other major countries, but exciting opportunities seem to have been missed. This is particularly hard to understand given that one of our major security printers, Harrisons, apparently have the machinery necessary to enable us to be in the forefront.

The reasons for this failure are best known to the Royal Mail and the printers. It seems probable that an important factor is the dearth of skilled engravers in this country. But even when we have engaged the skills of a foreign engraver of the calibre of Czeslaw Slania, the results have been far from exceptional. In this respect the Maritime Heritage issue is particularly disappointing.

However, the fact that we have recently returned to intaglio for our high value Castles

definitives is an encouraging sign. Pity we didn't have the courage to combine it with photogravure or lithography, as the Australians are doing in their splendid Gardens high value definitives.



In his final article in the series "Design Matters", (*Bulletin*, May 1989), Barry Robinson expresses admiration for the dual-printed stamps of our European neighbours and recognises the quality and freedom of design that intaglio imparts to postage stamps. I, too, am convinced that it is the use of intaglio, particularly when incorporated with photogravure or offset-lithography, that enables stamp design to really take off and soar above the rest of the multicolour printing (magazines, packaging, etc) with which we are daily surrounded, May Mr Robinson be able to translate his admiration into action.

Richard Wiggins is Secretary (and Newsletter Editor) of the Cornwall Philatelic Federation.

Cylinder News

Recent printings of the Castles high values are as follows: £1 1F, 1G and 1H; £1.50 2D, 2E, 2F and 2G; £2 1F, 1G, 1H, 1L and 2M. The 60p Penny Black book printed by Walsall, issued on 30 January, exists from plates W2W1 and W2W2 as well as W1W1W1 reported earlier.

Exhibition Retrospect

Part 6: 1990

JAMES NEGUS, FRPSL

Stamp World London 90 is now history and a retrospective summary can be added to my recent series of articles. The event must surely rank as the most successful of all the International Stamp Exhibitions ever held in Britain. Alexandra Palace, set in parkland in North London, proved a most happy and accessible choice of venue. The show was well publicised and in attracting an attendance of nearly 95,000 people set a gratifying record for this country.

The Palace dating from 1875 has twice been ravaged by fire but its Victorian features have been restored during rebuilding and it was reopened as an exhibition centre in 1988. In addition to the spacious Palm Court entrance, Club and meeting rooms, all three large exhibition halls were filled. From among the superb treasures in the 3,000 frames, the *Grand Prix d'Honneur* went to Christian Sundman for pre-1885 Finland. Two United Kingdom exhibitors also secured *Grand Prix* awards: the National to Hassan Shaida for his Genesis of the Penny Black and the International to "Batavia" for Cape Triangulars.

Most days saw fine weather to add to the overwhelming impression given to visitors of a friendly and comfortable venue. With exhibition halls all on one level, refreshments abundantly to hand, there was plenty of seating for the foot-weary too. An inspired feature was a striped marquee called Stamp Land in the park nearby. This was hosted by the Stamp Bug Club under the banner "No adults allowed unless accompanied by a child" and was full of imaginative attractions for the young collector. Stamp World also set an excellent precedent for internationals by issuing the Catalogue free and in advance, allowing visits to be planned to the best advantage.

I was impressed how well the Literature Class was handled. The National Philatelic Society supervised an area where the entries could be borrowed for reading; additionally, all important worldwide stamp catalogues were displayed by ASCAT, the editors' association. Gary Ryan's masterly book on First Issue Hungary Cancellations secured the FIP Medal.

Stamp World London 90, held from 3 to 13 May under the patronage of HM The Queen, had been in preparation since 1983. The name itself came from a competition in the stamp press in 1985, won by Robert Lester, Stephen Cattle and Gary O'Grady. The Exhibition was of full FIP status, with Dr Alan Huggins as Chairman of the Management Committee and Leon Rapkin as Chief Executive. Leading amateur and professional philatelists formed the hard-working organising committees, backed by an administrative unit at the British Philatelic Centre in the City of London. Modern computer-based technology employed there has given valuable experience for future large-scale exhibitions here and abroad. No fewer than 160 dealers and 130 postal administrations took well-patronised stands.

Once again The Post Office gave major support. In the year when the 150th anniversary of Uniform Penny Postage and Rowland Hill's reform of the postal system have had fitting official celebration, Royal Mail Stamps & Philately were closely associated with Stamp World throughout. The Royal Philatelic Collection, the National Postal Museum and the British Library also joined in providing material for a wholly new approach to the Court of Honour. Here in a walk-through area was an integrated postal historical account from the 16th century to the current celebrations. It attracted the crowds, some drawn by TV publicity of such items as the Penny Black proof sheet.

The miniature sheets

Quite a large thematic collection illustrative of Stamp World is possible, starting with Post Office miniature sheets. As with the first series 1978-80, they had premiums to help finance the show. For reference the full descriptions of these (and other items) in past issues of the *Bulletin* can be summarised as follows.

27 September 1988. Death Centenary of Edward Lear; sheet £1.35 (four stamps, face value £1.13). Printed photogravure by Harrison. Sheet and first day cover (FDC) designed by Malcolm

Swatridge and Shaun Dew of The Partners, London. Sheet (only) also distributed in the *Royal Mail Special Stamps* yearbook 1988. The singles appear on the Royal Mail Exhibition Card No. 2.

Special First Day of Issue (FDI) postmarks for the British Philatelic Bureau and London N22 (postal district for Alexandra Palace) were available from the Bureau for FDCs of the sheet. The London N22 postmark was also available from the Wood Green Sorting Office.

The issue date coincided with the opening of Autumn Stampex/BPE held between 27 September and 2 October 1988. Covers with the Stampex slogan postmark are known; a special postmark was used on 27 September and ordinary Stampex postmarks for subsequent days. Other notable postmarks among numerous commercial efforts came from the NPM's main 1988 exhibition (Railways and the Post) and from Stampway to the World, then running (23 September–20 November) at the Liverpool Museum. The Lear sheet can also be found with the *British Philatelic Bulletin* 25th Anniversary slogan postmark in contemporary use (till 30 September).



25 July 1989. Industrial Archaeology; sheet £1.40 (four stamps, face value £1.13). Printed photogravure by Harrison. Sheet designed by Ronald Maddox and FDC by Brian Delaney Design Associates. Both sheet and singles distributed also in the 1989 Royal Mail yearbook.

First Day of Issue postmarks for the sheet were for the British Philatelic Bureau and New Lanark. With the launch this day of the NPM's postcards promoting Stamp World, first day postmarks from there began to incorporate the initials "SWL 90".

3 May 1990. Penny Black Anniversary sheet; sold at £1 of which 50p went to the Exhibition. Sedley Place Design Ltd based the sheet on the 1913 Seahorses issue of Great Britain; it was engraved by Chris Matthews and recess-printed by Harrison. It contained an imperforate replica of the 1840 Penny Black with corner letters "SW" plus a current (photogravure inset) 20p perforated Anniversary stamp of the Jeffery Matthews double-head design.

Sedley Place also designed the FDC, available from the Bureau with British Philatelic Bureau or City of London FDI postmarks struck in red. Souvenir covers went on sale on 4 May.



Replica Mulready from the Penny Black Anniversary Book

The same designers were responsible for the Questa-printed *Penny Black Anniversary Book* by Tim Shackleton published at Stamp World by Royal Mail Stamps (£6.95). This included on card inserts mint examples of the miniature sheet plus the set of five double-headed Anniversary stamps issued on 10 January 1990. The sheet is also illustrated on National Postal Museum postcard 90/1 issued on 3 May, price 20p.

A further souvenir appeared plastic-mounted on a card insert in the *Anniversary Book*. This was a One Penny Mulready lettersheet stereo A22, reproduced letterpress by Michael G. Scott. For authenticity special paper to match the tone of the original 1840 Mulready — but without "silk" threads — had been manufactured by William Somerville & Sons.

Alexandra Palace stamp

The Alexandra Palace venue had its own special 20p stamp as one of the four values issued on 6

March 1990 for Europa and Glasgow European City of Culture. This set appeared too on the new Royal Mail Exhibition Card No. 4 issued on Stamp World's opening day, 3 May.

The set was in photogravure from Harrison and designed by Paul Hogarth. The Roundel Design Group were responsible for the FDC, presentation pack and souvenir cachet; the usual



Royal Mail Stamp Cards showing enlarged illustrations of the stamps were issued on 19 February at 18p each.

Special postmarks of 6 March were available including FDI cancels for the Bureau and Glasgow. Three other pictorial types were used inscribed from London N22, the Alexandra Palace postal district. Applied at the Special Handstamp Centre (SHC) for London North in London EC1 they featured the Alexandra Palace facade; the "AP" logo with wording Victorian Heritage; and the Stamp World logo with legend Philatelic Event of the decade.

The Alexandra Palace stamp was supplied with the Exhibition Philatelic Passport, with the same cachet as used on Exhibition Card No. 4. Passports were, however, taken off sale by 8 May.

London Life Prestige Book

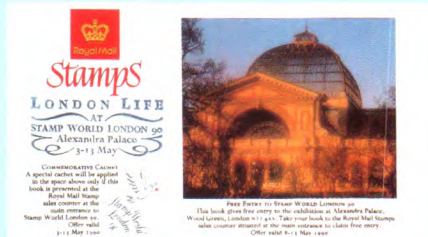
This year's handsomely illustrated prestige stamp book was on the theme London Life in compliment to Stamp World. Priced at £5, with four panes of stamps of face value £5.04, it was issued on 20 March 1990. The designer was David Driver using photogravure printing by Harrison.

Pane 1 contained a block of four of the 20p Alexandra Palace stamp, the first occasion when these prestige books have included special

stamps. The intricate pane 3 had a Stamp World label as the centre "stamp" of a block of nine. This non-postal label has phosphor bands, which is nowadays unusual.

Bureau special postmarks were applied to FDCs with the complete pane 3. Struck in red, the FDI postmarks were for the Bureau or Tower Hill, London EC3. The Tower Hill postmark was also applied at the London North SHC. Two of the handstamps for the Alexandra Palace stamp of two weeks earlier came back into use with date now reading 20 March. These were Victorian Heritage and the Stamp World logo types; as before these London N22 postmarks were applied at the London North SHC in King Edward Street, EC1.

The London Life book had a popular feature in allowing free entry to Stamp World during 8-13 May. Presented at any time during the Exhibition at a Royal Mail booth outside the entrance it could also receive a souvenir cachet on its back cover.



Exhibition Postmarks

An advertising slogan was in use at over 200 sorting offices 9 April-12 May, struck in red. The Exhibition designated each day separately with appropriate special postmarks in black. The full set of eleven was illustrated on page 189 of the April *Bulletin*; as ever the reposting facility (from the London North SHC) functioned efficiently for what must have been a huge task in servicing covers.

There was a Mobile Post Office in the forecourt of Alexandra Palace but items posted there did not receive Exhibition special postmarks. Instead a large rubber "Wood Green BO/N.22" handstamp was used initially, changed to a smaller single-ring metal date-stamp similarly inscribed.

National Postal Museum Postcards

The NPM promoted the Exhibition with a dozen postcards featuring portraits of all the famous names in British postal history, some as new renditions by Clive Abbott. They were issued numbered NPM/SWL 90/1-3 on 25 July 1989; 4-6 on 17 October 1989; 7-9 on 10 January 1990; and 10-12 on 3 May 1990. The Museum provided appropriate special postmarks for each of the four first days mentioned; it also cacheted cards sold at the Exhibition. (*The twelve cards were illustrated in the July Bulletin. Ed.*)

Souvenir Handbook

Under the general editorship of John Sussex, Stamp World Exhibitions, London EC1, published, price £10, a *Souvenir Handbook*, a most important item. It was lavishly produced and illustrated as a complete record of the exhibits, especially in the Championship Class; it contained a valuable account of the new-style Court of Honour and authoritative articles on postal reform and the anniversaries being celebrated in 1990.

Two pages of souvenirs were inserted in this book. One page (200 x 287mm) was of five essays for the 1940 Centenary issue of stamps and is serially numbered at top right. Stuck down on a second leaf are the two Perkins

Bacon souvenir sheets produced for the 1940 Stamp Centenary Exhibition. They are the unoverprinted versions, one black and one blue, as illustrated in the first "Exhibition Retrospect" (September 1989 *Bulletin*). Pre-publicity was inaccurate in stating that these sheets without Red Cross overprint were not known till a supply (believed to be 6000 pairs) recently came to light.

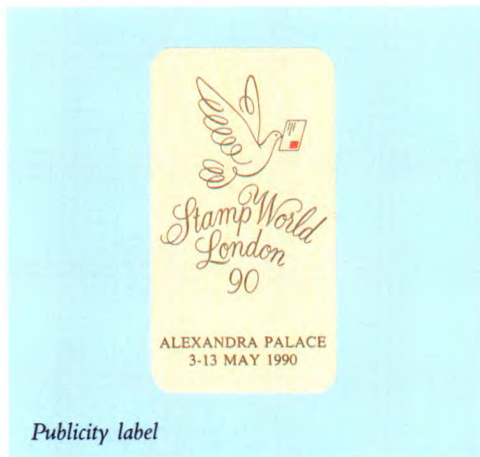
Stamp World offered in addition a plastic wallet, price £10, that contained numbered sets of souvenirs printed by Harrison. The 1940 Centenary essays were repeated from the *Handbook*, this time on a small sheet (114 x 143mm). These were photogravure-printed by courtesy of the NPM, who hold the original essays. Three further souvenir sheets are of intense technical interest. With appropriate (litho) inscriptions for Stamp World, they are perfect line-engraved facsimiles from the original unlettered dies of the Penny Black and Twopenny Blue (the two together on the third sheet). The Museum possesses these historic dies; how with modern technology they could be printed from without conventional inking and proofing had been explained in *The Penny Black Anniversary Book*. From their provenance these sheets rank among the most satisfying of philatelic souvenirs ever produced.



The Harrison wallet also contained letter-press reproductions on thin buff stock of two 1890 Penny Postage Jubilee artifacts. These were the Guildhall postcard and the South Kensington envelope, the latter in the form of a watermarked souvenir card. Both had been made from original proofs.

Other Souvenirs

Self-adhesive publicity labels with the Stamp World logo were printed letterpress in brown on light yellow. Sheets of 12 (4 x 3) were in free circulation about two years before the Exhibition.



Publicity label

Seven postcards on postal history subjects published by Post Office Archives, London SE1, and purchased at the Exhibition were cacheted on request. They cost 20p each.

Three security printers were at the Exhibition, making use of films and video for demonstrations of techniques. Souvenirs printed by Harrison & Sons are mentioned above. The House of Questa invited collectors to visit their stand by circulating a special "Balloon Mail" postcard with the January 1990 issue of *Stamp Magazine*. At Stamp World the Company affixed a 20p or 37p Queen's Awards stamp, printed by them and issued on 10 April; they also cacheted the card.

At a neighbouring stand, Walsall Security Printers Ltd offered a commemorative postcard with special postmark of 25 April 1989 for their first production of Machin definitives. They also had a souvenir label of the Company logo litho-printed in scarlet and indigo. Singles were intended to be cacheted in the (withdrawn) Passports, but complete sheets of 20 (4 x 5), perf 14½ with gum, were also being sold at 20p.



Questa souvenir card



Walsall souvenir label

The Association of Friends of the National Postal Museum reported signing up many new members at Stamp World. Their particular souvenir, price 50p, was a map designed by David Rutt. Entitled "London 1840" it highlighted and explained many places associated with London postal history and the reforms of 1839-40.

The Stamp Publicity Board's travelling exhibition "Stampway to the World" was set up in the area immediately upon entering the Exhibition proper. Ten new panels were included illustrating the life and heritage of London through the postal system. A new (free) brochure added to earlier ones of Stampway when at Liverpool, Manchester and Newcastle.

Standholder Stanley Gibbons Ltd are currently commemorating their famous founder who, like the Penny Black, was born in 1840. Gibbons published two relevant postcards on Stamp World's opening day as inserts to the latest *Great Britain Concise Stamp Catalogue*. These may be found with Exhibition postmarks.

Congratulations

These many mementoes will be a permanent reminder of a splendid International Exhibition. All the many people involved in making it such a successful event deserve the sincere congratulations of all philatelists in our *annus mirabilis* 1990.

The first edition of Herbert Grimsey's **Check List of Postage Stamps About Music** was published in 1974 and over the years has become a standard work of reference. Listings are arranged chronologically by country, quoting the year of issue, SG or Scott catalogue numbers (or others if not SG or Scott listed). A brief description of the design is given. For Great Britain, over 70 stamps are listed — from the 1887 5d "Jubilee" (harp included in design) to two of the 1989 Lord Mayor stamps which feature drums in their designs. This new 1990 edition contains 17 per cent more entries than its 1988 predecessor — made up of many new issues, some findings of older stamps hitherto ignored, and the inclusion of items relating to ice skating, an essentially musical recreation. 226 A5-size pages, in attractive ring binder. Available from: A H R Grimsey, British Philatelic Centre, 107 Charterhouse Street, LONDON EC1M 6PT, price £10 (airmail add £5). Pages only, without binder, price £8. Sterling notes or US dollar bills accepted.

Postal History collectors will be pleased to know that Part 5 of **The British County Catalogue of Postal History** by R M Willcocks and B Jay has recently been published. This volume covers 10 English counties: Cumberland; Durham; Gloucestershire; Herefordshire; Lincolnshire; Northumberland; Somerset; Westmorland; Wiltshire and Worcestershire and the Principality of Wales. This series lists the handstamps used in every town and village in England and Wales up to 1840/43. These County Catalogues have been designed to be used in conjunction with *The Postal History of Great Britain and Ireland* by Martin Willcocks and Barrie Jay and *England's Postal History* by Martin Willcocks.

For each county there is an introduction by a leading collector and each handstamp listed is described by measurement, colour and date and given a rarity value from 'A' (common, valued at under £4) to 'H' (over £100). Items coded 'Z' and 'GPO' are to be found only in archives. A useful and handsomely produced work. 136

pages, hardbound. Available from: Vale Stamps, 21 Tranquil Vale, LONDON SE3 0BU, price £15.75, postage £1. The four earlier volumes and the two general Postal History books mentioned above, are also available from Vale Stamps.

The Postal History Society of Lancashire and Cheshire have recently published, as Special Publication No. 4, **Post Office Notices Extracted from The London Gazette, 1666-1800** compiled by D G Haslam and C Moreton. By chance the compilers, searching files of *The London Gazette* (the official government newspaper), found a wealth of information on postal matters in this august journal. This information relates mainly to the period 1666 to 1800, a period for which postal information is otherwise sparse. By 1800 the number of entries had dwindled to almost none, a process which started with the appointment of Francis Freeling in 1797, and for this reason it was decided to end the book at 1800. The extracts are arranged in five chapters covering the years 1666-1700; 1701-50; 1751-84; 1784-96 Mailcoaches and 1784-1800. Two of the earliest entries relate to the siting of the GPO — on 3 September 1666 it was "...for the present held at the two Black Pillars in Bridges Street, over against the Fleece Tavern, Covent Garden, till a more convenient place can be found in London". Two weeks later it was reported that the "General Letter Office is now held in Bishopsgate street at Sir. Samuel Berbardiston's House, the same that Master Sheriff Hanson sometimes kept his Sheriffalty".

Researchers interested in the development of local postal services will find much of interest; for example the entry for 25 November 1786 gives details of the introduction of the mail coach service to York, Newcastle and Edinburgh and gives a list of post-towns served by a "Six Days Post per Week...also with a Bye and Cross Post Every Day". The listing relates to over 120 towns. Amongst the many fascinating entries are those relating to highwaymen attacks on the mails and of the sale of packet-boats. Useful Index. 206 A4 pages, card covers with plastic protector. Price £10; available from the Society: 146 Chapel Road, OLDHAM, OL8 4QJ.

The National Postal Museum has recently published **Postal Reform and the Penny Black** by Douglas N Muir. This book, reviewed here in June, is available from the Museum, King Edward Street, LONDON EC1A 1LP, price £12.50, postage 70p.

Quantities Issued

Aerogrammes

The issue figures of recent aerogrammes are as follows:

Christmas (15 Nov 88)	1,130,300
Nat Portrait Gallery (4 Apr 89)	74,950
William Playfair (8 Aug 89)	69,350

Machine and Counter Books

The numbers for machine and counter books, issued July 1987 to September 1988:

Price	Cover (date)	Quantity
50p	Cricket 2 (14/7/87)	4,293,075
50p	Cricket 3 (29/9/87)	5,036,525
50p	Cricket 4 (26/1/88)	3,752,950
50p	Bot Gardens 2 (14/7/87)	271,875
50p	Bot Gardens 3 (29/9/87)	1,693,325
50p	Bot Gardens 4 (26/1/88)	664,975
50p	London Zoo 1 (12/4/88)	1,268,900
50p	London Zoo 2 (12/4/88)	756,150
50p	London Zoo 4 (5/7/88)	133,450
50p	Marine Life 1 (5/7/88)	91,950
50p	Gil./Sullivan (5/9/88)	9,971,300
£1	Sher. Holmes 2 (14/7/87)	771,925
£1	Sher. Holmes 3 (29/9/87)	1,624,625
£1	Sher. Holmes 4 (26/1/88)	875,475
£1	London Zoo 3 (12/4/88)	2,130,100
£1	Chas. Dickens 1 (5/7/88)	409,375
£1	Chas. Dickens 2 (5/9/88)	3,284,975
£1.30	Brighter Writer (14/7/87)	1,373,650
£1.30	Jolly Postman (29/9/87)	3,400,575
£1.30	Linnean Society (26/1/88)	2,936,875
£1.30	Recipe Cards (12/4/88)	1,844,150
£1.30	Children's Parties (5/7/88)	493,650
£1.40	Pocket Planner (5/9/88)	4,980,200
£1.80	Brighter Writer (14/7/87)	2,886,475
£1.80	Jolly Postman (29/9/87)	6,945,450
£1.80	Linnean Society (26/1/88)	3,969,575
£1.80	Recipe Cards (12/4/88)	5,950,150
£1.80	Children's Parties (5/7/88)	472,550
£1.90	Pocket Planner (5/9/88)	6,816,575
£5.00	Financial Times (9/2/88)	262,200

NPM News

Four new postcards are to be issued by the National Postal Museum on 11 September; the

subjects for which are taken from the exhibition currently on display.

1. Charles Fenton Whiting's proposed "Go Free" of 1 February 1830, a suggested printed frank or wrapper to enclose newspapers.
2. Two Treasury Competition entries submitted by Henry Cole and printed by Charles Whiting using the bicolour compound printing method invented by William Congreve.
3. Coloured print showing the interior of the Inland Office of the GPO, c. 1839-40.
4. Caricature of a Mulready letter-sheet by John Leech.

The cards will cost 20p each and can be ordered from: National Postal Museum (Mail Order), King Edward Street, LONDON EC1A 1LP. Normal handling charges apply — 20p on orders up to £22, £1.75 on orders over £22 (sent by registered post). Minimum order 60p (excluding handling charge).

The Museum is now selling the Post Office Archives cards which went on sale at Stamp World; the seven cards cost 20p each plus handling charge. They feature: (1) "A Country Post Office, 1837" by E V Ripplingill; (2) "The Olden Time", 1846 engraving of mail coach (*illustrated in April Bulletin*); (3) "Design for an Improved Letter Box" by T M Baynes, 1857; (4) "Postman's Knock", a Victorian songsheet, 1850s; (5) Uniforms of the London Postal Service, c.1863; (6) Postmen's Uniforms, water-colour by "L.A.P.", 1894; and (7) Imperial Airways poster of 1925 advertising the early airmail service to Europe.

The Bruce Castle Museum cards are now out of print and the NPM can accept no further orders for these cards.

The catalogue of the "Penny Black and Postal Reform" exhibition (on show until next April) is now available from the Museum price 50p plus handling charge.

Now available from the National Postal Museum is an attractive embroidered badge showing a mail coach. This well-produced item, 3 inches in diameter, is manufactured by Bryant Tucker a company with a long tradition of designing and supplying high quality embroidered products. On sale at the NPM shop or by post from National Postal Museum (Mail Order), King Edward Street, LONDON EC1A 1LP. Price £2.10 plus handling charge of 20p on orders up to £22, £1.75 over £22 (sent by registered post).

Letters to the Editor



Family Relationship

Dear Sir,

I have just returned from the Stamp World Exhibition and I spent part of the time looking at the Court of Honour. I have read extensively about the Penny Black, but no one has remarked on the close family relationship of those involved. There were three sisters born in the latter part of the 18th century, by name Phillipson. The eldest sister, Mary, married James Heath and they had a son, Charles (with his son, Frederic), the engraver of the Penny Black. The middle sister, Charlotte, married Richard Corbould and they had a son, Henry, the designer of the Penny Black. The youngest sister, Amelia, married Hill Petch and they had a son, also called Henry, the printer (with Mr Perkins and Mr Bacon) of the Penny Black. Therefore, the designer, the engraver and the printer were all first cousins. Henry Petch is my great-great-grandfather and his sister, Elizabeth, married Charles Heath (her first cousin). Their daughter, Fanny, married Edward Corbould, the son of Henry (her second cousin). A striking case of keeping in the family, I suppose!

M D PETCH, Woking, Surrey

Railway Letter Stamps

Shown here is the 25p railway stamp issued by the Mid-Hants Railway on 9 June. Details were given in the July *Bulletin*, page 271.



Competition



Enter this month's competition and stand a chance of winning an interesting cover — the Royal Mail souvenir cover bearing the Penny Black miniature sheet with 6 May National Stamp Day handstamp, signed by Sir Bryan Nicholson, Chairman of The Post Office, Mr Bill Cockburn, CBE, Managing Director of Royal Mail, and Mr Keith Fisher, TD, General Manager of Royal Mail Stamps & Philately.



Only four covers have been signed. Answer the questions below, the answers to some will be found in this month's *Bulletin*, and send with your name and address on a postcard to: August Bulletin Competition, National Postal Museum, King Edward Street, LONDON EC1A 1LP to arrive by 30 September.

The senders of the first four all-correct entries drawn will each be sent one of the signed covers; six runners-up will be sent presentation packs of the Gallantry stamps. Answers and winners' names will be published in the November *Bulletin*.

1. What is the motto on the Victoria Cross?
2. Which company printed the 1973 Commonwealth Parliamentary Conference stamps?
3. Who was the General Editor of the Souvenir Handbook to the Stamp World London 90 exhibition?
4. What was the date of issue of the 6d Paris Postal Conference Centenary stamp?
5. In which year did Thomas Hardy die?

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.

Six Month Digest

Listed below are the issues of the past six months and the proposed dates of issue for stamps until December 1990. Any change in these dates will be notified in the Bulletin. British Philatelic Bureau codes are quoted.

H = Harrison; Q = Questa; W = Walsall, printers
PB = Penny Black Anniversary Definitive stamps
NVI = Non-Value Indicator stamps

6 Feb	Greetings Stamp Pack (JB001)
19 Feb	Europa stamp cards (AQ108)
27 Feb	Spring Stampex exh. card (EQ017)
6 Mar	Europa stamps (AS403)
6 Mar	Europa pack (AP085)
13 Mar	50p Definitive — "sand" (DS502)
20 Mar	London Life Prestige Book (YB001)
26 Mar	Queen's Awards stamp cards (AQ113)
10 Apr	Queen's Awards stamps (AS408)
10 Apr	Queen's Awards pack (AP086)
17 Apr	Aerogramme — new logo (QO025)
17 Apr	as above, pack of 6 (QO026)
17 Apr	4 x 20p PB book H/W (UB011)
17 Apr	10 x 15p PB book Q (UB013)
17 Apr	10 x 20p PB book Q (UB014)
17 Apr	4 x 29p book, PCP, W (UB012)
24 Apr	Forth Bridge aerogramme (QS025)
3 May	Penny Black Miniature Sheet (NZ003)
3 May	Penny Black Souvenir Book (AW053)
3 May	Stamp World exh. card (EQ019)
3 May	NPM Personalities cards (NQ903)
3 May	NPM Miniature Sheet card (NQ904)
3 May	PO Archives cards
21 May	Kew Gardens stamp cards (AQ118)
2 Jun	Belgica exh. card (EQ021)
5 Jun	Kew Gardens stamps (AS413)
5 Jun	Kew Gardens pack (AP087)
12 Jun	10 x 15p PB book W (UB016)
12 Jun	10 x 20p PB book W (UB017)
25 Jun	Thomas Hardy stamp card (AQ123)
10 Jul	Thomas Hardy stamp (AS418)
10 Jul	Thomas Hardy pack (AP088)
17 Jul	Scot aerogramme (Glasgow) (QS026)
23 Jul	Queen Mother stamp cards (AQ124)

Forthcoming

2 Aug	Queen Mother stamps and pack
7 Aug	4 x 2nd NVI book, W
7 Aug	4 x 1st NVI book, W
7 Aug	10 x 2nd NVI book, W
7 Aug	10 x 1st NVI book, W
7 Aug	10 x 2nd NVI book, H
7 Aug	10 x 1st NVI book, H
7 Aug	10 x 2nd NVI book, Q

7 Aug	10 x 1st NVI book, Q
24 Aug	New Zealand exh. card
28 Aug	Gallantry stamp cards
4 Sep	New Definitives (7 values)
4 Sep	New Definitives pack
4 Sep	50p book (3 x 17p)
4 Sep	£1 book (3 x 22p, 2 x 17p)
11 Sep	Gallantry stamps and pack
11 Sep	NPM Postal Reform cards (4)
17 Sep	£1.24 book (4 x 31p)
17 Sep	17p & 22p UL and WL rolls (500)
17 Sep	17p & 22p UL and WL rolls (1,000)
1 Oct	Astronomy stamp cards
16 Oct	Astronomy stamps and pack
16 Oct	Autumn Stampex exh. card
29 Oct	Christmas stamp cards
1 Nov	ASDA National exh. card
13 Nov	Christmas stamps and pack
13 Nov	1990 Collectors Pack
13 Nov	1990 Year Book
13 Nov	NPM Christmas Posters cards

The issues of 4 and 17 September are subject to approval being given by the Post Office Users' National Council to the tariff increases planned for 17 September.

Commemorative Covers

Information given here is based on details supplied by the cover producers; requests for further information should be directed to the relevant producer and not to the Bulletin Editor.

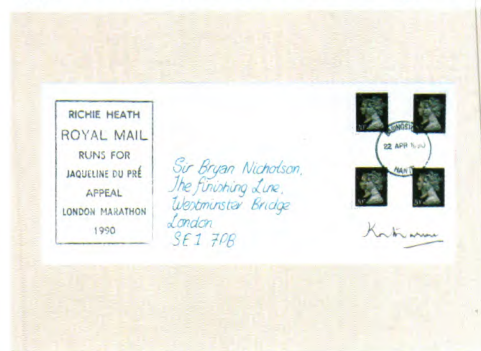
Provincial Grand Lodge of Shropshire. A commemorative cover marking the 105th Annual Communication has been produced by The Salopian Lodge of Charity No. 117 in aid of the Provincial Grand Lodge of Shropshire's appeal for the Masonic Trust for Girls and Boys. The cover shows Masonic crests and flag and bears the Hardy stamp cancelled by a special 14 July handstamp. Each cover bears the signature of the Provincial Grand Master. Price £4. Orders/enquiries to: R E Nelson, 10 Woodlands Avenue, Hanwood, SHREWSBURY SY5 8NG.

Thomas Hardy. Mr Pearce of Puddletown has produced a commemorative cover and designed a special handstamp for the Thomas Hardy stamp. The cover shows a map of the Puddletown area — Weatherbury in Hardy's Wessex. The handstamp shows Puddletown Church. Price £1.50. Orders/enquiries to: T M S Pearce, 5 High Street, Puddletown, DORCHESTER, Dorset.

Boyne Tercentenary, 1690-1990. To commemorate the 300th anniversary of the Battle of the Boyne a special handstamp was commissioned by the County Grand Orange Lodge of Belfast on 1 July and a souvenir cover produced showing King William III. The cover, with Northern Ireland 20p stamp cancelled by the special handstamp, is available, price £2 plus 50p postage (£1 overseas) from: Phil Atellic, c/o 65 Dublin Road, BELFAST BT2 7HE.

Queen Mother. A special cover has been produced by A G Bradbury and a special handstamp sponsored at St Paul's Walden, Herts. The Queen Mother was baptised at the Church of All Saints and the present vicar has agreed to sign some of the covers. Covers with full set are £7.50, signed £8.75. Overseas customers add 50p postage. Offered subject unsold. Orders/enquiries to: A G Bradbury, 3 Link Road, LEICESTER LE2 3RA.

London Marathon 1990. Basingstoke postman Richard Heath completed the Marathon carrying 10 special commemorative covers, produced by the Basingstoke Post Office in aid of the Jacqueline du Pre Appeal. The covers were postmarked on the day of the race, 22 April 1990. They are addressed to HM The Queen, HRH The Prince of Wales, HRH The Duchess of Kent, Lord Goodman, Lord Quinton, Sir Bryan Nicholson (Chairman of The Post Office), Sir Yehudi Menuhin, Sir Georg Solti, Daniel Barenboim and the Jacqueline du Pre Appeal Office. All covers have been signed by



The Duchess of Kent in her capacity as a Trustee of the Appeal. Seven of these unique covers are available for donations of over £100 on a first come first served basis. Enquiries to Appeal Director Norman Webb, 14 Ogle Street, LONDON W1P 7LG. Tel. 071-436 3173. The cover addressed to Sir Bryan Nicholson is shown here.

Gems from the R M Phillips Collection

176. Corbould Sketches

The Phillips Collection contains four sketches by Henry Corbould (1787-1844) produced in connection with the preparation of the first stamps in 1840. The first sketch shows Queen Victoria facing right, surrounded by a wreath of oak leaves. This was drawn on the reverse of a letter sheet addressed to Perkins, Bacon & Co. The second sketch enclosed in a letter shows the left profile of the Queen as a bust, on the base of which is inscribed VICTORIA. This sketch is accompanied by a larger drawing of the head and diadem.

Shown here are the third and fourth sketches. The third shows the left profile without the diadem, contained within a



garter lettered with the Royal motto *Honi soit qui mal y pense* supported by sprays of oak leaves and wild rose, the whole surmounted by the Royal Crown. The fourth sketch shows the left profile without the diadem and was used later as a model for engraving the head on the revenue stamps of Ceylon. These two sketches can be seen on pages 33 and 34 of Volume 2 of the Phillips Collection in the National Postal Museum. The Museum, in King Edward Street, London EC1, is open Monday to Thursday 9.30am to 4.30pm, Friday 9.30am to 4pm.

An article on Henry Corbould was published in the May *Bulletin*.

August Digest

Issued in August

2 August: 90th Birthday of The Queen Mother stamps — 20p, 29p, 34p, 37p

Designer: John Gorham

Printing: Harrison and Sons Limited, photogravure, 30 x 41mm, perforated 14 x 15, phosphor coated paper, sheets of 100, PVA Dextrin gum.

Bureau f.d. service alternative handstamp: City of Westminster, SW1

Presentation Pack: No. 210, price £1.50

3 August: Queen Mother souvenir cover, price 18p (available from "Collections" and philatelic counters).

7 August: Stamp books containing non-value indicator stamps in flame (1st class) and dark blue (2nd):

4 x 1st class, printed Walsall

4 x 2nd class, printed Walsall

10 x 1st class, printed Walsall

10 x 2nd class, printed Walsall

10 x 1st class, printed Harrison

10 x 2nd class, printed Harrison

10 x 1st class, printed Questa

10 x 2nd class, printed Questa

Note: 1st class stamps on ACP (Harrison), PCP (Walsall and Questa), 2nd class stamps have one phosphor band. Harrison and Walsall panes have straight edges on two sides; Questa panes perforated all round.

24 August: Royal Exhibition Card No. 4 with special handstamp for New Zealand 90 international stamp exhibition. Price £1.50. Available only from British Philatelic Bureau. Cards will also be available, price £1.50, with exhibition cachet as well as handstamp; orders for these must be received at the Bureau by 2 September.

28 August: Gallantry stamp cards (Nos. 129A-E), price 18p each

Withdrawn in August

7 August: Scottish Aerogramme — William Playfair

21 August: NVI stamp books — 4 x 1st and 2nd class, 10 x 1st and 2nd class, issued 22 August 1989.

Royal Mail Exhibition Card

Exhibition Card No. 4 will be available from from the British Philatelic Bureau from 24 August with a special handstamp for the New Zealand 90 international stamp exhibition in Auckland, New Zealand. Price £1.50 plus handling charge. The card will also be available with exhibition cachet; orders for card with cachet must be received at the Bureau by the date the exhibition closes, i.e. 2 September. Price £1.50. Cards with the Stamp World (3 May) and Belgica (2 June) handstamps are still available, price £1.50 each (order codes EQ019, EQ021). Note: these cards have the relevant handstamps but not cachets.

Royal Mail Stamp Jigsaw

The "Royal Mail Stamp Collection" jigsaw, produced by Waddingtons, will shortly be available to callers to the National Postal Museum shop. The jigsaw comprises a 300 large piece puzzle (35 x 22") featuring a montage of British stamps from Queen Victoria to the present, with the Penny Black and 20p "Double Head" definitive as the centepiece. A poster of the completed puzzle is included. Price £7.50.

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DR JEAN ALEXANDER

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Notes:

(C) = Correction
(L) = Letter to the Editor
Author's name in parentheses