

British Philatelic Bulletin

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Forum

DAVID DALE, Manager Definitive Stamps

Each postal tariff change has a different 'flavour' philatelically. The one which, at the time of going to press, is proposed to take place in October is remarkable for the small number of new issues it brings.

The only issues so far announced are of stamps in book form and details of these appear elsewhere in this issue. There are to be three new 18p stamps in sheet form — one each for Scotland, Wales and Northern Ireland — and these are yet to be announced.

But there will be no new stamps in the main low value range and this is because the new inland rates of

13p (second class) and 18p (first class) are already represented. These stamps were introduced as part of the 1984 tariff change when the second class rate became 13p for the first time and 18p the next weight step.

Of course, in the intervening tariff change in 1985 the second class rate was decreased to 12p and the first class left unchanged. All this means that even after the proposed increases, postal tariffs will be 11% less in real terms than they were in 1984.

There are further details in this issue of the planned special stamp issues for 1987 but of course the definitive stamp issues cannot be planned with anything approaching the same certainty.

In some ways the task of planning stamp issues for tariff increases has been made much easier because of the abolition of the ½p. There is no likelihood in these times of low inflation of the basic rates jumping more than 1p at a time.

In other respects things are as complicated as ever and as we go to press the current situation is far from clear. One brand new factor is that from 1 October the different parts of the Post Office — such as Royal Mail Parcels, Royal Mail Letters and Post Office Counters — are firmly established as separate businesses. Quite logically, they have already found that it does not make commercial sense for them to alter their tariff rates at the same time and this year we find parcel and inland letter rates going up at separate times but overseas rates remaining constant.

In the past, prices for philatelic items such as the *Bulletin* have been increased at the same time as postal tariffs.

It is now two years since there was any price rise for these items and in some cases (including the *Bulletin*) it is three and a half years since prices changed. It is with regret that we have made proposals for price increases for most items. It is intended that the new prices should take effect with the increase in postal rates. More news of the price proposals will appear in next month's issue.

Stop Press

Tariff changes will take place on 20 October.

Christmas 1986

18 November 1986



The five Christmas stamps, designed by Lynda Gray, will be issued on 18 November. This year, the stamps are inspired by traditional Christmas customs which still survive today or exist in historical accounts. Designs are all in a medieval book illustration style.



On the **13p** stamp is depicted the legend of the **Glastonbury Thorn**. Tradition claimed that Joseph of Arimathea, sent to preach the Gospel in Britain, was granted the island of Yniswitrin or Glastonbury to found his first Christian church. The thorn which later grew there was supposed to have grown from the spot where Joseph thrust his staff, or from a fragment of the Crown of Thorns. It flowered twice a year, at Christmas (as shown on the stamp) and in the spring. In medieval times, branches of the thorn were offered to the monarch at Christmas and this tradition was revived this century after having been abolished in the time of Cromwell.



The **18p** stamp features the Welsh custom of **Plygain**, an early Christmas morning carol service. This survived into the twentieth century only in a few districts and in a much simplified form, but the traditional Plygain was held between 3am and 6am

in the parish church or local chapel. The service was remarkable for its special candles, often elaborately decorated, as can be seen on the stamp.

For the **22p** value a tradition of the Western Isles was chosen. The **Hebrides Tribute** (or Dioladh Dierce) was recorded well into this century among the fishing communities of the island of Uist. Folklore held that Christ had commanded Peter to row 707 strokes before catching the miraculous fish containing the silver coin with which to pay the Capernaum temple tribute (see Matthew 17:27). On Christmas Day the young fishermen of Uist would likewise row 707 strokes from shore and all fish then caught were distributed to the needy as 'tribute' to Christ and St. Peter. Fish actually being caught are shown on the stamp.



One unusual bell-ringing custom has survived in Yorkshire since the thirteenth century. The **Dewsbury Parish Church Knell** is depicted on the **31p** stamp. On Christmas Eve the tenor bell of the parish church is rung once for each year since the birth of Jesus, the peal being counted off to end on the stroke of midnight.



Shown on the **34p** stamp is a custom revived in recent years — the **Enthroning of the Boy Bishop**. On St. Nicholas' Day (6 December) choir boys would elect a mock bishop for the festive season, and he would take part in various ceremonies until Holy Innocents' Day on 28 December. This tradition dates back over a thousand years, but it was suppressed by Henry VIII (although revived by Queen Mary and abolished again by Elizabeth I).



Technical Details

Designed by Lynda Gray, the stamps have been printed in photogravure by Harrison & Sons Ltd. In format they are horizontal, 41 x 30mm, perf. 15 x 14, printed on unwatermarked, phosphor-coated paper, except for the 13p value which has one phosphor bar. Printing is in sheets of 100 on PVA Dextrin gum.

PHQ Cards

PHQ cards (Nos 98 A-E) featuring each of the five stamps will be available from 4 November.

Presentation Pack

The presentation pack will cost £1.40 and was designed by Collis Clements and illustrated by Lynda Gray. The text is by Suzanne Wolstenholme from original research by Lynda Gray.

First Day Cover

The first day cover bears the word 'Christmas' as on the presentation pack flap and was designed by Lynda Gray. It costs 16p. Two pictorial postmarks will be used for the first day cover service, one from the British Philatelic Bureau featuring the Glastonbury Thorn; the other is from Bethlehem (Llandeilo) and shows a decorated candle as used in Plygain.

A first day cover service will be provided by the Bureau with the official Royal Mail cover addressed to the destination required with the five stamps cancelled with either postmark. The charges will be £1.66 (inland) and £1.45 (overseas). Application forms, available from the Bureau and at Head Post Offices should be returned not later than 7 November.

Customers requiring only the special pictorial postmarks may obtain them under the reposting facility by sending on the first day of issue a stamped addressed envelope under an outer cover endorsed 'Special First Day of Issue Handstamp' to:

'British Philatelic Bureau'	20 Brandon Street, EDINBURGH EH3 5TT
'Llandeilo'	Special Postmark Duty, District Head Post Office, 15 Wind Street, SWANSEA, SA7 7AA

First day of issue facilities will be available at offices with philatelic posting boxes.

Christmas Aerogramme

As in previous years there will also be a special Christmas aerogramme issued on 18 November, the same day as the Christmas stamps. Costing 30p (and bearing a 26p imprinted stamp) it was also designed by Lynda Gray. The panels and the stamp show people decorating their houses at Christmastime, designed in style complementary to the stamps. Since very early days, evergreens have been used as decoration at Christmas. Churches, homes, public buildings, market crosses and even cowsheds (as on the imprinted stamp) were decked with sprigs of holly and other greenery.

Printing of the aerogramme was in offset litho by McCorquodale Envelopes Ltd.





Christmas
1986

Royal Mail First Day Cover

Mrs J Robinson
200 Manorbier Road
ILKESTON
Derbyshire
DE7 4AB

Christmas 1986

Royal Mail Mint Stamps



Christmas Stamp Pack

A Christmas Stamp Pack will go on sale on 18 November containing a specially printed sheetlet of 36 x 13p Christmas stamps. This sheetlet will be in two panes of 18 divided by a central gutter. Each sheetlet will bear one set of 'Traffic Light' check dots in the lower selvedge but no cylinder numbers will be shown.

The sheetlets were printed on a special cylinder

on Jumelle. Four sheetlets comprised one revolution of the cylinder. The sheet number is printed on every second sheetlet. All the 13p stamps have one central phosphor bar and printing is on starred paper.

The pack was designed by Lynda Gray with a cut out so that the stamps can be seen. It is sealed within a polypropylene sachet and will go on sale at £4.30 a saving of 38p.

The New 'K' Stamp Booklet Vending Machine

L F NEWBERY

Towards the end of July a start was made to replace some 2,300 F1 stamp booklet vending machines at post offices throughout the UK. Nine sites were allocated at selected Crown Offices in the Brighton postcode area. Of these nine sites five were operational on 29 July 1986, the day of issue of the 50p and £1 booklets to be vended from these machines. The five machines were sited at:

Brighton	Ship Street BO, 51 Ship St., BRIGHTON BN1 1AA
Brighton	Oxford Street BO, 30 Oxford St., BRIGHTON BN1 4LU
Littlehampton	SSO, The Arcade, LITTLEHAMPTON BN17 5AA
Seaford	SSO, Church St., SEAFORD BN25 1LR
Hailsham	SSO, 11 North St., HAILSHAM BN27 1DP

Delays in installing the remaining four machines were only short being due to such things as the building being listed, or something similar. The sites were:

Shoreham	SSO, 15 Brunswick Road, SHOREHAM BY SEA BN4 5XN
Lewes	SSO, 65 High St., LEWES BN7 1AA
Worthing	BO, Chapel Road, WORTHING BN11 1AA
Eastbourne	BO, 143/5 Terminus Road, EASTBOURNE BN25 1LR

The original two F1 machines at Eastbourne had been in the entrance hall and had not been accessible outside office hours as the hall had been closed by extending gates. These gates had to be moved nearer the entrance doors to enable the new machine to be used at all times.

The new machines are in a bright red panel 500mm square, electrically operated and push button controlled. They will be more reliable and easy to operate. Coins accepted are 10p, 20p, 50p and £1. At each insertion the total is illuminated on the digital viewer. Both 50p and £1 books are available but should the machine have too much money inserted no change will be given. On the other hand if the machine is empty or not enough money is inserted then the coins will be returned. One machine holds 200 of each booklet.

All the machines being withdrawn throughout the UK are due to be replaced by K machines by March 1988. This will offer customers the opportunity to obtain quantities of first or second class stamps at every main post office, around the clock.

A series of prototypes of the new machines was developed, the first being an adaptation of a ticket-issuing machine. Indeed, after the present extended field trial in the Brighton area there could be some further minor modifications.



As far as the earlier machines are concerned the F1 had a long and varied life and they are now approaching the end of their useful working life. The F1 prototype was first used at Sloane Square post office in London in November 1948. Later, the machine was sited at the South Western DO, London and finally at the South Bank, London post office site during the Festival of Britain in 1951. In 1952, the first of some 200 F1 machines went into operation at Paignton Head Post Office and by 1956 the remainder had been installed throughout the UK.

The machines first vended 1s booklets with stiff card covers, bound with thread stitching and containing panes of four 1½d, 1d and ½d George VI stamps. Those containing QEII stamps were issued in 1954 and discontinued in 1964.

In 1957, work was carried out to convert the F1 machines to take a 2s coin and issue a thicker book containing panes of four 3d, 1½d, 1d and ½d stamps, fully interleaved. A prototype was first produced and after a successful trial in 1959 some 2,500 were installed at post offices and other sites.

Naturally, the stamp content of the booklets changed over the years to meet the changes in postal rates, and also for other operational needs such as the addition of phosphor bars to the stamps. Decimal booklets were introduced on 15 February 1971 at 10p.

A changeover to folded booklets was made in March 1976 and by the late 1970s work was in hand to convert the F1 machines to take a 50p coin. A field trial took place in five London Crown Offices in April 1977 and in 1979 a programme began to convert the remaining machines.

Booklets for the new machine

The two booklets, at 50p and £1, in addition to being available from the Brighton area K machines were also on sale at all philatelic counters on 29 July 1986.

The 50p cover featured Hadrian's Wall, the first of a series on Roman Britain. It was illustrated by Norman Battershill. Contents are 4 x 12p and, next to the binding, 2 x 1p, all with a central phosphor band. The pane will be numbered DP90 (in the catalogue of the GB Decimal Stamp Book Study Circle). Cylinder numbers occur in every eighth book and are B68 (phosphor) above stamp 1 and B29 B21 (1p and 12p) above stamp 2.

The primary sheet, 96 set, consists of two columns laid sideways with head to the left, separated by a gutter of one stamp's length. Cylinder numbers appear in the left selvedge for column I and in the central binding gutter for column II. They are placed opposite rows 9 and 10 (booklet pane five). The only other marginal markings appearing in the booklets are the cutting bars in every second row and a small arrow at the end closest to the stamp between rows 16 and 1 (booklet panes 1 and 8 — pane 1 having a half arrow head to the right and booklet pane 8 having the half arrow to the left). The phosphor bands in the primary sheet extend just beyond the stamps into both selvages and right across the binding gutter.

Stamps were printed on the Chambon press, slit on the Dixon slitting machine (with no re-reeling necessary) and the booklets were made up on the Libra book-making machine.

On the £1 book, the cover design featured a violin, the first of a series of musical instruments designed by Martin Newton and illustrated by Stanley Paine. It contains 6 x 17p stamps on phosphor-coated paper without the back-printed

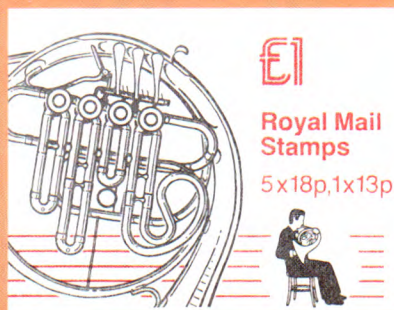
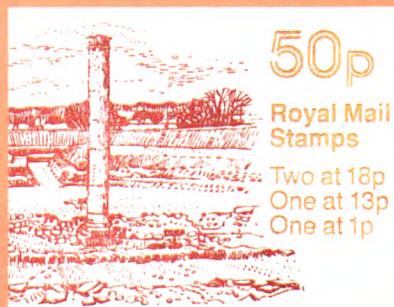
stars. The postage rates on the inside cover are the same as for the above 50p book and are effective from November 1985.

The cylinder number, B42, is above stamp 1 in every eighth book and the pane has been numbered DP91.

The primary sheet layout is similar to that for the 50p but the cylinder numbers are placed opposite row 8 (booklet pane 4).

New Stamp Books

As a result of tariff increases new stamp books will be issued on 20 October as detailed last month. (See September *Bulletin* and October Digest — p44).



The Castles High Value Designs

Once the first low values of the first definitives of Queen Elizabeth II's reign (the 1½d and 2½d) had been issued, the Post Office became free to prepare for a new issue in the higher values — 2s 6d, 5s, 10s and £1.

The colour scheme of the existing King George VI Festival high values was to be repeated and, as before, the stamps were to be printed by Waterlow & Sons Ltd by the recess or line-engraved process.

Early in 1953 a number of artists were invited to submit preliminary sketches for frame designs. Details had to be suitable for stamp size reproduction by an engraver directly on to a steel die. But the choice of subject was left to the artist. By the close of the competition some 67 designs had been submitted, but from these it proved difficult to select any related set of four.

And so, with The Queen's approval, it was decided to seek fresh designs, but this time for a pictorial series featuring the royal castles at Caernarvon, Carrickfergus, Edinburgh and Windsor. For the first time for the high values, consideration was also to be given to printing the stamps in two colours. Each artist invited to enter the

Artwork originally submitted in 1953. Fig. 1 Harold W. Bird; Fig. 2 Harrisons; Fig. 3 De La Rue; Fig. 4 Harold W. Bird.

This article is taken from notes prepared by Jean Farrugia and Tony Gammons for a display of G.B. definitives in the National Postal Museum in 1978. The illustrations are selected from artwork and essays held in the Museum. A similar article on the low value Wildings appeared in the April 1986 *Bulletin* (p.158).

new competition was a specialist in landscape drawing in miniature. By the close of the competition in September 1953, 15 Castle designs had been submitted.

Waterlow's too, had been invited to submit a design (for the £1 value featuring Windsor Castle) and, at first, the design produced by their artist L. D. Fryer was favoured as a frame design for all four values. The 'Waterlow Frame' was developed, and Fryer later produced a set of miniature designs based on this frame and featuring all four castles. But by January 1954 it had been decided to develop instead a frame design submitted by Lynton Lamb (for the 5s stamp featuring Caernarvon Castle) but incorporating Waterlow's Castle vignettes.

The combination of the Waterlow and Lynton Lamb designs proved unsatisfactory, and so, early in 1954, Lamb produced for his frame design a new set



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7

Artwork of Castles designs of September 1953. Fig. 5 Mary Adshead; Figs. 6 & 7 B. S. Biro.

of castle vignettes for all four values. These, too, were based on Waterlow's photographic views. Two of them were eventually adopted: Caernarvon and Carrickfergus. But his first drawings of Edinburgh and Windsor Castles were regarded as "too photographic in character". And so, in September 1954, he visited the sites to prepare fresh drawings not based on any photographic views. Lamb produced two new views of each: Edinburgh Castle from Castle Hill and from Princes Street, and Windsor Castle from the north-east and the

north-west. From these, the designs for the 10s and £1 values were eventually chosen. But before the final choice was made fresh consideration was given to other designs — two submitted by B. S. Biro and one by Reynolds Stone.

Although the work of selecting and developing the frame designs chosen for the new high values took over two years to complete, work had progressed quickly on the engraving of the head die, entrusted by Waterlows to their staff engraver, Mr Bard. This was based on the Wilding portrait of The Queen already adopted for the low values. The

Fig. 8 Lithographed essays from designs by B. S. Biro.





Fig. 9 Essays in the Waterlow frame.

final head die, embodying a number of improvements, had been approved by August 1953. This was held in readiness pending the selection of frame designs for the four values.

Despite the fact that a two-colour printing had been envisaged, the strong preference by Lamb and Waterlows for a one-colour printing gained support. However, before the final decision was made to abandon the idea of a two-colour printing, a number of colour trials were made.

The final version of Lamb's design (with improvements to the foliage etc) was approved by The Queen in March 1955. These had been

submitted in the form of black and white photographs, together with colour die proofs of the portrait head to give an idea of the colours.

By May proofs of the first dies to be completed by Waterlow's engraver, Mr Bard, were available — the 2s 6d and 5s. A month later colour proofs of all four values were approved by The Queen.

The first of the new Castle high values, the 10s and £1, were issued on 1st September 1955. The issue of the 2s 6d and 5s values a few days later, on 23 September, completed the new definitive series of the reign.

Fig. 10 Bicoloured essays.





Fig. 11 Postcard of Windsor Castle on which the original vignette was based.



Fig. 12 Lamb's original vignette and Fig. 13 the vignette finally used.



Fig. 14 Bromide of the original design; Fig. 15 A later view; Fig. 16 the issued stamp.

The Post Office Savings Bank Coupon

TONY GAMMONS

The Post Office Savings Bank was founded in 1861 and suggestions for the use of special adhesive stamps for deposits were regularly put forward to the Postmaster General, beginning with Mr Davey's scheme of 22 January 1873. Davey, a clerk in the Savings Bank Department suggested the use of stamp cards "in order to admit of deposits being made of less than 1/-".

Later in January an idea for introducing 'special Savings Bank stamps' was put forward by Mr J Bridge, also of the Department.

Neither scheme was adopted. Frank Ives Scudamore, Receiver and Accountant General of the Post Office, stated that "the plans were not what the poorer classes wanted. They wanted to put their money away from them in a secure place and not carry it about with them in the shape of convertible paper tokens"! Several more ideas were put forward

Post Office Savings Bank Coupons form part of a display of items 'Sold Over the Post Office Counter' at present on show at the National Postal Museum. All artwork and colour trials illustrated here are on view until 23 December.

appear in the watermark, darkly shaded, to show distinctly.

In a memorandum of November 1910 the following points were made: "the dimensions of the specimen submitted by Mr Davies — $1\frac{3}{4}" \times 1\frac{1}{4}"$ — seem suitable and it seems advisable that the coupons should be surface printed as it is usually possible to obtain more fine line work in surface printed stamps as against line engraved which in any case would cost about eight times as much". For this reason it was felt desirable to include as much fine line work as possible and to incorporate the monarch's head as this was considered difficult to forge. At this stage, paper as used for postage stamps but with a special heavy watermark was considered, as was the use of singly fugitive ink. The printing of serial numbers on the coupons was also put forward as an aid in the detection of forgeries.

Davies produced two more designs 'B' and 'C' of which 'C' was "more like the design we want" but was too large, the size of the original submission being thought ideal. There does seem to have been some confusion as to actually what form the coupon Davies' designs B and C (reduced).



Davies' original design of November 1910.

to the PMG but it was not until late in 1910 that the 'Coupon scheme' was given the go-ahead. It was hoped to introduce the new coupon on 16 September 1911, the golden jubilee of the Post Office Savings Bank, but this proved impossible, the many special security measures that were considered necessary for their production causing the issue date to be put back until 1 January 1912.

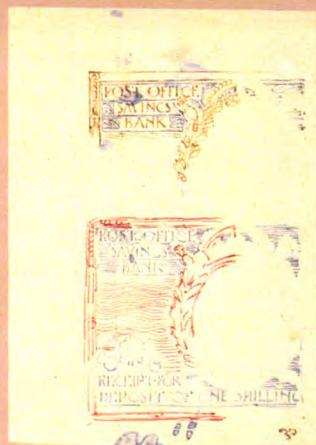
The person most intimately involved with the initial design concept for the coupon was H Davies, Controller of the Savings Bank Department. He submitted a hand-drawn design in November 1910 and suggested that the paper be "more freely watermarked" than was usual for postage stamps. Further suggestions included varying the colour of the coupon each year and having the value, 1/-,



B



C



Eve's original design roughs.

should take. In a note to the Secretary of the Post Office, Davies felt that the Secretary's office memorandum seemed to be based on the lines to be followed in the production of a postage stamp while he was of the opinion that the points to be observed were those essential to the production of a banknote. He even felt that his own design 'C' was of little merit as it would not show the watermark in the desired way.

Davies then, on 6 January 1911, submitted a lengthy report which dealt in detail not only with the production of the coupon but also with the methods of operating the system. It was from this report that the specification for the Savings Bank Coupon was prepared. The size was to be $1\frac{3}{4}$ " x $1\frac{1}{4}$ " with each sheet containing 80 coupons in 16 rows of 5 printed on thin paper of special make and quality. Two watermarks were to appear in each coupon — the letters POSB in the form of a 'monogram' (i.e. joined cursive script) and the other a crown or other device. One watermark was to show in a panel on the right hand side of the coupon (reserved for part of the date stamp impression) and the other to be in a position determined by a space left clear in the design. The coupons were to be printed in letterpress in a singly fugitive ink, but this particular idea was not acted upon. The perforations were to be larger than those used for postage stamps and the coupons were to be bi-coloured, one of the colours being light blue as it was believed that this was the most effective colour in preventing imitations by a

photographic process. It is of interest that even at this stage the possibility of changing the colour every year was still being considered.

On 18 February 1911, William Pitcher was invited to prepare a design for the coupon but he turned down the offer. The Assistant Secretary, William Gates, then wrote on 23 February to George Eve who accepted the commission to produce a design to the required specifications, within a

De La Rue actual size artwork.





De La Rue colour trials.

month. Two months later, a rather anxious Gates wrote to Eve "to learn whether you are yet in a position to submit designs". The problem had been that Eve had moved house during April and this had delayed matters. He finally submitted his design to the Post Office on 2 May 1911. This was shown to Herbert Samuel, the Postmaster General, who considered the design "good and suitable". Despite this, the design was returned to Eve for modification. The drawing was twice the length and width required and Eve had put lettering and shading in the right half of the design when the intention was to leave this part as blank as possible to show the watermark and the date stamp impression. He was also asked to indicate which part of the stamp was to be printed in a colour other than the light blue. Samuel also thought that the Seahorse in the design was inappropriate and asked Eve to "suggest some other design for the space which it now occupies". The revised design was sent to the Post Office on 24 May.

While Eve had been working on his designs the Inland Revenue had been having serious problems with the production of the special paper required for the coupons. The main problem was with the POSB 'monogram' which was to appear in the open panel to the right of the design. The fine ornate letters buckled or came away from the base causing either incomplete watermarks or torn paper. In desperation it was suggested that the crown watermark paper used for the ½d and 1d postage stamps could be used as a stop gap, with the sheet printed sideways to

allow the crowns to appear in the correct position. Although this suggestion was turned down, colour trials exist printed on the crown paper.

It was this problem with the paper that finally caused the issue date to be put back until 1 January 1912. The watermark dandy roller was finally approved on 12 August 1911 and supplied to Turner's Roughway Mills who began production of the machine-made paper.

Of all the major security printers only De La Rue were in a position to supply plates and run an initial printing in time to meet the original issue date. In 1910 De La Rue had lost the postage stamp printing contract and relations between them and the Inland Revenue were somewhat strained. When it was suggested that they should supply the dies and plates to the Department so they could be farmed out to other security printers De La Rue refused to agree to this arrangement. So, in desperation, they were given the contract to produce the coupons using dies and plates from the Royal Mint.

The coupon as issued, overprinted CANCELLED.



On 20 June 1911 De La Rue submitted two actual size pieces of artwork, 'A' and 'B', based on Eve's design. 'A' had the blank space to the right, tinted. This was intended to represent line work or engine turning as added security. 'B' had a blank right hand panel and it was this version that was approved on 26 June 1911.

In Eve's original drawing the bases of the two sceptres were out of line, a fault corrected in the De La Rue example. The various stages of the dies were proofed in July and August and a number of colour trials on unwatermarked paper were submitted on 10 August 1911. It was at this time that the idea of using a fugitive ink was abandoned because of their sensitivity to light. Further colour trials were sent to the Savings Bank Department on 9 October and one of these, the 'blue and brown' was considered acceptable. De La Rue had also supplied a set of trials overprinted with a grid of fine lines as an added security measure but these were thought to have 'a blurred appearance' and the idea was not adopted. On 28 October, a final set of trials in a darker, more permanent blue was submitted and approved. Registration pulls of the Duty and Head dies were taken on 21 November 1911.

One problem remained, that of watermark registration, and this defect was never overcome until the introduction of a watermark of reduced size in July 1930. The only major change to the Savings Bank Coupon was to be the introduction of the profile Mackennal head in 1920. The coupons were withdrawn from sale on 29 January 1936.

References: Post Office Archives file E25465/1920 Coupon System.

SWPR RAF Cards



As reported in last month's *Bulletin*, South West Postal Region issued its four last cards on 30 September with various RAF aircraft in paintings by John Norris. Illustrated is SWPR32 which shows a DH9A and the Bristol F2B both of which entered service towards the end of World War I.

National Postal Museum Treasures in Paris

After the close of the Anglo-French exhibition in the National Postal Museum, London, the display transferred to the Musée de la Poste in Paris. Valuable treasures of the first ten years of British postage stamps have been lent for the exhibition which runs from 6 October to 8 November.

A special handstamp will be in use during the period of the exhibition. Readers wishing to obtain an example should send a self-addressed envelope, bearing appropriate French stamps (currently the letter rate to the United Kingdom is 2f 50) or with an International Reply Coupon to Musée de la Poste, 34, boulevard de Vaugirard, Paris 15e, France.



Variant 75p Definitive

A trial print run of the 75p definitive stamp has been carried out by The House of Questa using paper supplied by Coated Papers Ltd.

The tests have shown the paper to be operationally acceptable and the stamps will initially be available from philatelic counters and the British Philatelic Bureau from 7 October.

The gum will be PVA as opposed to PVA Dextrin (which is normally used) and will have a whiter appearance.

The stamps are not regarded as new issues by the Post Office and no first day of issue facilities will be offered.

28p Definitive on ACP

The 28p definitive printed in gravure by Harrisons has now been produced on ACP paper. It will first go on sale at philatelic counters and the British Philatelic Bureau on 7 October.

This is not regarded as a new issue by the Post Office and no first day of issue facilities will be provided.

The Genesis of the Machin Design

Part 4

DON STADDON

Plaster Casts

One method of modelling begins with the engraver reversing a tracing of the sketch on to a blank made of damp plaster. By following the design which has been transferred to the plaster, the engraver can then carve the design in three dimensional form. Casting a positive plaster from the incised original produces a relief impression of the design.

Another method is to use clay, wax or plasticine, and model in relief. These notes (taken from the Royal Mint Coin Club *Bulletin*) go on to say that the selected sketch is placed beneath glass or perspex, and the artist builds up the model on the upper surface. A plaster mould is taken of the finished



An adaptation of the coinage head subsequently blackened for additional photographic trials.

Photograph of the coinage head adaptation before blackening.



Plaster cast of Machin's original coinage head.

model, but being in intaglio (or incised) form a further cast is needed to reproduce the features in relief.

Arnold Machin used clay, as the picture shows in the low value definitive stamps presentation pack (No.90). He also worked on the plaster mould, engraving refinements to the details before taking the final cast. Machin brought his plaster casts to the printers, Harrison and Sons, and was closely involved with the photographic trials throughout the many weeks of development work.

As previously stated, Machin began with the modelled head he had used for the coinage, and adaptations of this head were featured on essays produced in late 1965.





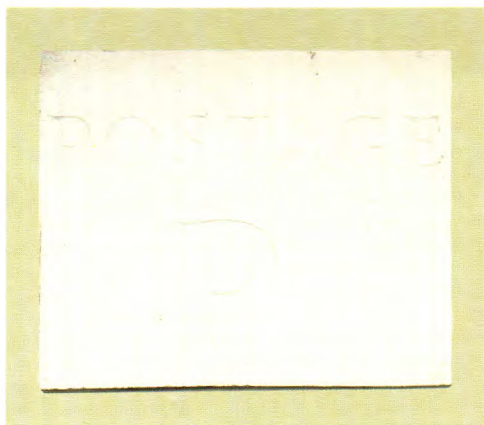
Casts showing sculpted wording and the value 6d as used on some essays.

There were several adaptations of the coinage head, one of which was rejected at an early stage as the photographs gave an odd impression of the tiara falling backwards. Also used during the preparatory period was a cast for the word 'POSTAGE' and the letter 'P', and another for 'POSTAGE REVENUE 6d'.

Preliminary essays surrounded the frame with various arrangements of national plant symbols and incorporated the words 'POSTAGE' and 'REVENUE'. These essays are dated late 1965.

Some of the designs were essayed in one and two colours but the Stamp Advisory Committee expressed its preference for the single colour treatment.

Essays based on a cast adapted from the coinage head.



The cast with the tiara seeming to fall backwards.





Early essays, some bicoloured, based on the coinage head and with national symbols.

Earlier Casts by Other Sculptors

Illustrated here are some other casts held in the National Postal Museum. They were sculpted by other artists, and essays or artwork produced from them have been illustrated already (*Bulletin* April 1986 pp 166/7). The two plaster casts are by Stuart Devlin. The other cast is made of plasticine and is no longer in very good condition. It is by Reginald Brill.

More casts, by Machin, will be illustrated in subsequent parts.



To be continued.



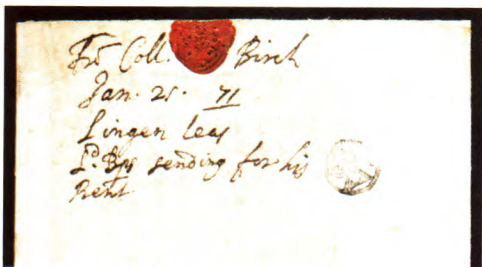
Philatelic Terms Explained

KENNETH F CHAPMAN

No.5 Bishop Marks and Dockwra Stamps

In 1660 Col. Henry Bishop of Henfield, Sussex, became Postmaster-General, for which privilege he agreed to pay the Crown £21,500 per annum for seven years. Bishop had to organise the posts and make what he could for himself above the payment to King Charles II who, in turn, settled most of the postal revenue on his brother, the Duke of York.

In answer to detractors who claimed that he was inefficient and his carriers dilatory (when, in fact, letters could have been written and dated well prior to their being handed in), Bishop announced that "a stamp is invented that is putt upon every letter shewing the day and the moneth that every letter comes to the office so that no Letter Carryer may dare detain a letter from post to post which before was usual". "Before", in this case, meant before Bishop took over the appointment.



Bishop mark of 1671.

The "stamp" consisted of a 13mm diameter circle divided by a centre line above which the month was indicated by two letters and below which a figure (or figures) stated the day of the month when the letter was handed to an official letter receiver. This handstamp is called a Bishop Mark. It was introduced in 1661 and although circumstances forced Bishop out of office in 1663, the Bishop Mark continued in use until 1787. Over the years of its use in Great Britain and colonial territories, it varied in style and size but retained the original elements.

The Dockwra Stamp

In 1680, London was still without an efficient, official local postal collection and delivery service. To fill the gap, William Dockwra, a City merchant and one-time customs official, set up a series of nearly 500 receiving houses, within the cities of

London and Westminster and their immediate environs, where letters and packets up to 1lb in weight could be left for transfer at almost hourly intervals to the nearest of five sorting offices. Mail from these was passed to the sorting office nearest the addressee and up to ten deliveries a day were sent out from each sorting office. All letters and packets had to be pre-paid 1d and a triangular handstamp



Dockwra handstamp of the St. Paul's Office.

inscribed 'PENNY POST PAID' and incorporating the code letter of the sorting office which had first handled the item was impressed on each piece of mail.

This mark was the first handstamp incorporating a receipt for prepayment and can properly be classed as a postage stamp rather than being just a postal mark.



Later Post Office handstamp of 1786.

Dockwra's success led to the Crown (once again in the person of the Duke of York) claiming an infringement of the Royal monopoly and the State Post Office took over in 1683. As in Bishop's case, the Dockwra 'stamps' remained in use but with variations which included the word 'PAYD' in place of 'PAID'.

The Tribulations of the First British Postmaster in Cyprus

JACK C GOODWIN

The first postmaster in Cyprus was a pioneer. With the exception of the Austrian facility at Larnaca, no proper postal service had existed there prior to the British presence in 1878. It was a start from scratch — “tribulations” is an understatement.

In her article ‘The Postal People of Cyprus’ (*Stamp Lover*, July 1979), Brenda M Goodwin very capably dealt with a modern Cyprus PO staff of 300, plus numerous other people involved with the mails — this study features only four ‘postal people’, the first on the ground. All but one were British:

S R French, Island Postmaster (formerly a 2nd Class Clerk).

J A Bulmer, Chief Clerk (same position in Telegraphs at Hull Post Office).

Joseph Frayer, Clerk (a London sorter).

Gaetano Izzo, Clerk (from the PO in Malta).

The establishment of the postal service in Cyprus was a rush job; but then, so was the military occupation itself, agreement with the Turks not having been an event planned long in advance. Somerset Richard French received his appointment from John Tilley, Secretary of the GPO, on 11 July 1878, a day before British troops landed in Cyprus. HMS *Orontes* put Mr French ashore near Larnaca on 22 July, the day on which Sir Garnet Wolseley assumed his position as High Commissioner.

The Nicosia — Larnaca diligence, a contemporary engraving.

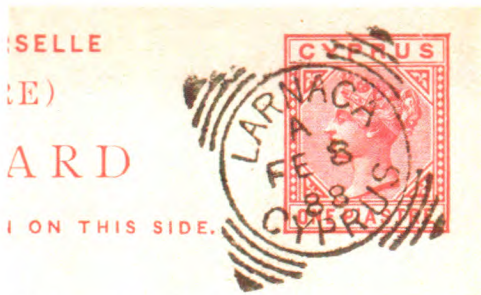
French had but a brief time to prepare for his task, and a considerable part thereof must have been spent in reading his instructions — bureaucrats were expansive in those days, and things were set out in great detail. An example: “In the first instance the delivery of the mail must be from your office window on the personal application of the parties addressed.” For one thing, it would be months before he had anything resembling a ‘window’.

He was given authority to employ staff upon provisional approval of the authorities in Cyprus, with the final yes to come from London. His long-term assessment of the needs (which, by the way, he gave by daily doses rather than in the expected voluminous document) was to go through the British administration in Cyprus.

French left London with a Larnaca canceller, British stamps and registered envelopes, and mail for the troops in Cyprus. In Malta he sequestered mail bags, stamp pads, blue pencils and other postal paraphernalia.

It is clear from his first reports that French was an indefatigable worker and a stickler for detail. His immediate task was to find a place for a post office, and initially he had to settle for a stable at the Quarantine Building. Though this was at Dhekelia, several miles along the coast from Larnaca, it had the single advantage of being where the British troops and supplies were landing. He moved shortly to a





The Larnaca squared circle canceller.

room at the British Consulate and also received assistance from the still-functioning Austrian Post Office (which closed on 6 August).

Help was also forthcoming from a Mr Dinshaw and his assistant, seconded from Bombay to provide a mail service to the Indian troops in Cyprus. As from the first day the hours were 0700-1100 and 1600-1900.

A month passed before he had his own 'home', the main reason being the high rent asked by the locals. £200 per year appears to have been the going rate, and £500 was requested for the house French really wanted. No wonder he took advantage of the new Civil (District) Commissioner's offer of space in his premises — no rent was asked and the Royal Engineers prepared the place for occupation. Further, it was a prime location, right on the Larnaca seafont.

Larnaca must have been a crowded place in those first few weeks, what with the influx not only of British troops, but also of Greek and Maltese immigrants and the inevitable 'opportunists' (businessmen looking for a quick killing). The hub was the Marina area, along the seafont and in those days separate from the old town. The census of January 1879 shows a total population of 6,950.

French realised straight away that he could not get along with only Bulmer and Frayer to assist. Apparently, he had some trouble convincing his local bosses of this, for it was not until 17 August that the Malta man arrived (and *not* for Larnaca — see a later note). Izzo had not waited for military transport; he paid £9 for his cruise and was reimbursed later.

Where that £9 came from is unclear, for apparently the detail in Tilley's instructions had not covered all contingencies. French wrote to ask how he was to pay his employees, how to pay for transport, et cetera. Would the Cyprus Government pay, or was he to get by on PO receipts? He also needed maps of Cyprus, Eastern Europe and the Middle East, as well as ship schedules and a list of ships permitted to carry the mails. And much, much more.

He did get his maps immediately, that of Cyprus being by Stanford and costing the GPO 5/-. One wonders what the military in Cyprus were using — of course, they sent Lt. Kitchener out with his survey instruments immediately, but his famous map (the first *real* map) was not completed until 1883. French also complained of the heat of a Larnaca summer, but apparently nothing was done about that.

The Island Postmaster proceeded to outdo his London colleagues as far as detail is concerned, for once his office at the Quarantine Building opened on 27 July he began keeping a 'postal diary'. London would receive it all, as well as copies of correspondence with the Cyprus authorities.

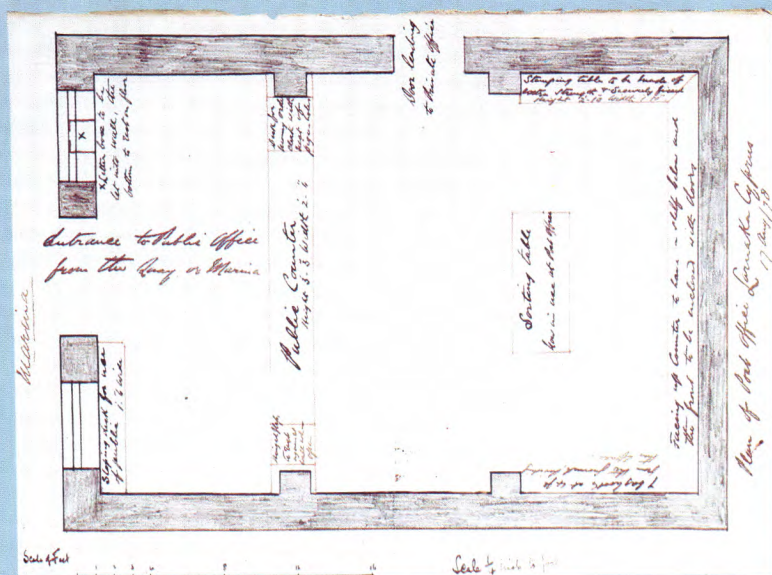
A dragoman became a necessity, and not just because "everyone who is anyone" had one. English was not widely spoken in those days and besides, a go-between to deal with the locals was advisable.



Modern Cypriot stamps showing Larnaca as it was and the mail diligence.

The diary notes on 29 July that "Mr Joli was appointed interpreter and general clerk at 7/6d a day". One assumes Joli was a Cypriot who, like the French Consul's dragoman, had adopted a foreign name, but there is no hard evidence of this. It later turned out that M Joli knew no Turkish, so the military was asked to loan an interpreter for 'mail times'.

Much early diary space was devoted to 'mail made up' and 'mail received and disposed of' notes. One gets the impression that there was no shortage of ships, both navy and commercial. The *Foxhound* (a gunboat) took mail to Beirut, the *Canara* brought mail from Malta, the *Salamis* sailed for Brindisi and the *Despatch* came from Alexandria — all this within a period of four days.



French's plan of the new post office at Larnaca on the Marina (Post Office Archives file Packet 401D/1878: Cyprus. Organisation of Postal Services).

French had little time to settle in at Larnaca before the call came from Wolseley for a post office in Nicosia. His request for a trained PO official for the job, "one who can be entrusted with cash and stamps", was answered in the form of the above-mentioned Gaetano Izzo.

Mr Dinshaw and his helper left for India in early August and the 'GPO' in Larnaca faced dire problems. French reported the staff breaking down "one by one under the great strain of such lengthened duty". Yet he appeared to look to the future, continually bombarding local authorities and London with his ideas. A postal facility at Limassol seemed important so as to take advantage of the few ships which called there in that day, but as District Commissioners were appointed the call included expansion to Famagusta, Kyrenia and Paphos. There is no doubt but that our man was busy day and night.

Closure of the Austrian PO on 6 August was an added burden, one which surprised French — he had not realised how much post was generated by residents of Larnaca. One day he says it was "from 7am to 9pm without intermission", as the crew prepared seven sacks of "London Mail". Incidentally, service to London could be quite good, even by today's standards, for via Brindisi and on by TPO a letter could take as little as eight days.

Early on, there were calls for a Money Order service, especially from servicemen wishing to send money home. French agreed, asking London for the necessary forms and "detailed information". Yet he must have worried about handling the funds, for there are several mentions of the need for a good safe.

In one despatch French wrote that "all addresses written in Turkish, Arabic, Hebrew and Greek will if possible be translated into the Roman character before the office is opened for delivery". Impractical this sounds and unworkable it must have been — this author knows of no covers which might prove this was done.

A final example of French's attention to detail should be noted, i.e. the office plan of the Larnaca Marina PO. Those who wish to know more than the fact that there were seven baghooks that were four feet from the floor should consult the article in the Cyprus Study Circle organ (*The Cyprus Circular Post* pp 98-9, October 1983).

This story of the postal pioneers at Larnaca must end with arrival of the requested "additional staff" from London. There were four instead of the three asked for, selected from 40 applicants, and they arrived in Cyprus between September and November.

Of the original crew Frayer was the first to leave, a victim of 'fever' (in Cyprus at that time this meant malaria). When French returned home in mid-1879 Bulmer took his place. Nothing is known of the later life of Gaetano Izzo.

Variation to Standard Aerogrammes

A heavier paper is to be introduced for standard aerogrammes (of the new type with non-value indicators). The new paper will be of 65gsm weight as opposed to the 55gsm currently used. Heavier paper will be operationally more suitable, allowing aerogrammes to be sorted by machine. The flimsier current type of paper has proved less suitable for mechanised sorting.

In colour, the new paper will also be a slightly lighter blue than that currently used. The heavier paper will improve the opacity of the aerogrammes and the lighter blue should provide a greater contrast when blue ink is used for the written text.

Coincident with the introduction of the heavier paper is the installation and use of a new printing machine at McCorquodale Envelopes Ltd who presently print standard Royal Mail aerogrammes. Those aerogrammes printed on this machinery will be produced with the sealing flaps folded inwards, producing a neater appearance when the aerogrammes are mint. When used there will be no difference.

The new aerogrammes incorporating change of paper weight, colour and format, will be available from philatelic counters and the British Philatelic Bureau from 4 November. This is not regarded as a new issue by The Post Office and no special first day of issue facilities will be offered.

Aerogrammes printed on the new machinery but on the current 55gsm paper will be randomly available from post offices as stocks of current aerogrammes are exhausted, probably during late October. As the only change to the current aerogramme will be to the folding of the sealing flaps, no special philatelic distribution will be made.

Scottish Aerogramme Phosphor

The Scottish Enlightenment aerogramme, issued on 5 August, was accidentally printed with the wrong phosphor ink.

The ink used is a bright yellow/ green phosphor as opposed to the blue organic phosphor normally used on stationery. This yellow/green phosphor is inorganic, and is of the type normally used by certain overseas postal administrations.

Questa Scottish 13p Definitive

The House of Questa are to print the Scottish 13p stamp for the proposed change in tariffs. Issue date will be 4 November. Printing will be in offset litho in sheets of 200, perf. 15 x 14 with a side phosphor band.

Commemorative Covers

All postmarks are also available under the reposting facility.

Industry Year 1986. On 30 October a special handstamp at Greenock will mark the 250th anniversary of James Watt's birth. From the Institution of Industrial Managers comes a cover to mark this bearing two Industry Year stamps. Cost is £2.30 from Institution of Industrial Managers, Inverclyde Branch at 31 Victoria Road, GOUROCK PA19 1DH.

South Staffs Operatic Society. Marking their 50th anniversary the Society is producing a special cover for use on 18 October at Wolverhampton. Bearing an Arthurian Legend stamp the cost is £1.50 from the Society, M Stuart, 5 Glamis Road, WILLENHALL, Wolverhampton WV12 5ST.

HMS Belfast. Marking the 15th anniversary of the arrival of HMS *Belfast* a cover is being produced by the Fleet Air Arm Museum. On 21 October a handstamp showing the ship's badge will be used with the Commonwealth Parliamentary Conference stamp and will cost £1 (£1.45 signed) from Royal Naval Philatelic Officer, Fleet Air Arm Museum, Royal Naval Air Station, YEOVILTON, Somerset BA22 8HT. Orders should include an sae 7" x 5", cheques made out to the FAA Museum.

MOD Police. On 1 October two covers will mark the 15 anniversary of the Ministry of Defence Police and the Defence Police Federation. Costing £2.75 each the covers are obtainable from Inspector L A Bates, 5 The Fairway, Garelochhead, HELENSBURGH, Dunbartonshire G84 0BA.

Braemar Gathering. A cover with special handstamp was produced for the Braemar Gathering on 6 September. With the Queen's Birthday stamps the cover costs £2.50 from Pilgrim Philatelics Ltd, Braemar Royal Highland Society, BRAEMAR, Aberdeenshire AB3 5YQ.

Collectors' Pack for 1986

A Collectors' Pack for all the special stamps of 1986 will be issued on 18 November. This will be pack No. 177 and will cost £10.32. It was designed by Collis Clements.

Collectors' Yearbook 1986

On 18 November a special Collectors' Yearbook will be issued as in the previous two years. It will contain background details to the designing and production of the special stamps in 1986. Hardbound in a dark blue cover, the book includes sets of all the ten 1986 stamp issues with a total face value of £9.65.

The cost of the Yearbook will be £15.95.

October Digest

Issued in October

- 7 October **28p definitive on ACP.**
printing: Harrisons, photogravure, perf. 15 x 14, sheets 200, PVA Dextrin gum.
- 7 October **75p definitive on coated paper.**
printing: The House of Questa, offset litho, perf. 15 x 14, sheets 200, PVA gum.
- 14 October **NPM card for BPE.** Von Angeli portrait of Queen Victoria. 20p
- 20 October **Stamp booklets: children's book illustrations:**
£1.80 (10 x 18p PCP) left and right
£1.30 (10 x 13p 1PB) left and right
Roman Britain: 50p machine-vended (2 x 18p 2PB, 1 x 13p 1PB, 1 x 1p 1PB)
Pond Life: 50p machine-vended (3 x 13p 1PB, 2 x 5p 1PB, 1 x 1p 1PB)
Musical Instruments: £1 machine-vended (5 x 18p 2PB, 1 x 13p 1PB)

Withdrawn in October

- 6 October **SEPR 46 postcard.**
- 7 October **British Films stamps** 17p, 22p, 29p, 31p, 34p
British Films PHQ cards
British Films presentation pack
British Films Souvenir Book
£1.70 stamp book (October 1985)
EPR regional postcard
- 13 October **NPM postcard SS35.**
- 31 October **10p PCP definitive** (issued 14 December 1983)
31p PCP definitive (issued 30 March 1983)
16p Scottish PCP (issued 27 April 1983)

BPE 1986

The British Philatelic Exhibition 1986 is being held from 14 to 19 October at the Royal Horticultural Halls, London SW1. There will be a British Post Office stand with all current items on sale including the NPM card specially issued for the exhibition featuring the Von Angeli portrait of Queen Victoria, price 20p.

There will also be a special Post Office area for children, with activities such as quizzes and stamp designing, under the aegis of the Stamp Bug Club. Free entry will be given for Stamp Bug Club members (on production of membership cards) and for schools parties.

1987 Programme

Issue dates have now been finalised for the special issue programme for 1987. No set (with the exception of the Christmas issue) will consist of more than four stamps.

- 20 January **Flowers**
24 March **Sir Isaac Newton**
12 May **British Architects in Europe (CEPT)**
16 June **St. John Ambulance**
21 July **Scottish Heraldry**
8 September **Victorian Britain**
13 October **Studio Pottery**
17 November **Christmas**

There will also be a **prestige stamp book** sponsored by the P & O to be issued on 3 March.

New 12p Stamp Rolls

Stamp rolls specially printed for a large user of the post went on sale on 23 September from philatelic counters and the British Philatelic Bureau.

The rolls numbered SA contained 1,000 x 12p stamps (price £120) were reeled for sideways delivery, differing from the usual ML rolls which contain 500 x 12p stamps reeled for endways delivery.

Printing of the stamps is by Harrisons in gravure with a single central phosphor bar on PVA Dextrin gum.

British Philatelic Bulletin

Editor Douglas N. Muir

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EH3 5TT

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