

BRITISH *PHILATELIC*

The ROYAL MAIL magazine *for stamp collectors*

Bulletin

Volume 37 Number 11

JULY 2000 • 85p

Stamp Show 2000 reports •
Queen Mother's birthday

Branching out: Royal Mail's
Millennium series continues
with the Tree and Leaf issue

Previewed this month: Tree and Leaf, issued 1 August



Forthcoming issues and withdrawals



Cover Forests for Scotland and the Millennium Seed Bank are two of the projects featured in the Tree and Leaf set, previewed on page 336.

Oak seedling, Laurie Campbell/NHPA; Millennium Seed Bank seeds, Royal Botanic Gardens Kew.

Correction The phosphor cylinder number for the new Northern Ireland stamps is W2 not W1 as stated in June (page 295). We regret any confusion caused.

Issues Note some items are available only from the British Philatelic Bureau and Post Office Counters philatelic outlets at main post offices in Bath, Belfast, Birmingham, Brighton, Bristol, Cambridge, Canterbury, Cardiff, Chester, Colchester, Coventry, Croydon, Durham, Edinburgh, Exeter, Gatwick Airport, Glasgow, Gloucester, Grimsby, Guildford, Harrogate, Leeds, Leicester, Liverpool, London (Lombard Street and Trafalgar Square), Manchester, Newcastle upon Tyne, Norwich, Nottingham, Oxford, Plymouth, Portsmouth, Southampton, Southend-on-Sea, Stevenage, Stratford-on-Avon, Truro, Windsor and York.

3 July **Withdrawal** 7p, 26p, 31p, 37p, 38p, 39p, 43p, 44p, 63p and 64p definitives.

4 July **Issue** Millennium Stone and Soil stamps and presentation pack.

25 July **Issue** Millennium Tree and Leaf stamp cards.

28 July **Issue** Queen Mother stamp cards.

1 August **Issue** Millennium Tree and Leaf stamps and presentation pack.

4 August **Issue** Queen Mother miniature sheet, presentation pack, prestige stamp book, commemorative document, coin cover and bank note cover (coin and bank note covers available only from Bureau).

4 August **Withdrawal** Castles high values, presentation pack and stamp cards (includes £10 stamp card).

14 August **Issue** 150th Anniversary of Libraries Coin Cover (available only from Bureau).

29 August **Issue** Millennium Mind and Matter stamp cards.

New airletter Aerogrammes have been renamed Airletters in a bid to combat confusion amongst customers. The change came into force on 27 April when the new postal rates were introduced. A new printing worded Airletter instead of Aerogramme will go on sale at post offices as old stocks are used up. The new printing (singles 40p and discount packs of six £2.20) will be available from the Bureau and philatelic outlets from 18 July. The bilingual Welsh version will be changed in due course.

Congratulations Ken Ken Chapman, doyen of British philatelic magazine editors celebrates his 90th birthday this month. Ken was Editor of *Stamp Collecting* for some 30 years and ended his long career as Editor of *Philatelic Magazine*. He has contributed articles for this Bulletin and many other titles. We were pleased to see him in good form at Stamp Show 2000 and wish him well for the future.

Contents



Reports from Earls Court

The Editor, Douglas Myall and James Mackay give their impressions of some of the many highlights discovered at Stamp Show 2000 **340**

The British Philatelic Bulletin is published monthly by Royal Mail, 2-14 Bunhill Row, London EC1Y 8HQ • **Editor** JR Holman • **Price** 85p for single copies, from Post Office Counters philatelic outlets • **Annual subscription** £9.50 in UK and Europe, £13.50 rest of the world. Subscriptions should be sent to: British Philatelic Bureau, 20 Brandon Street, Edinburgh EH3 5TT • **Binders** to hold 24 issues, price £7, available by post from British Philatelic Bureau (address as above) • **Royal Mail** also publishes the fortnightly *British Postmark Bulletin*, giving details of forthcoming special handstamps. Available on annual subscription from British Philatelic Bureau (address above) UK and Europe £10, rest of the world £21.75 • **Copyright** Unless copyright is attributed to a specific author, any article or feature may be reproduced without formal permission, but acknowledgement should be given to *British Philatelic Bulletin*. Requests to reproduce any copyright articles should be addressed to the Editor, 2-14 Bunhill Row, London EC1Y 8HQ • **Design** by Robert Maude • **Printed** in Great Britain by The White Dove Press • **ISSN** 0953 8119

Issues and withdrawals for July and August **322**

Stamp scene Societies news; 82nd Philatelic Congress of GB; Youth competitions **324**

Royal Mail news Queen Mother's birthday miniature sheet; Libraries coin cover; Royal Mail poet in residence **327**



Post Office Heritage Collections This month featuring two Victorian registered covers in the Phillips Collection **330**



Philately on-line In the second part of his new series, Ron Negus looks at new websites for UK collectors **331**

Glasgow exhibitions With the approach of Glasgow 2000, James Mackay looks back at philatelic exhibitions of the past **332**

Millennium stamps A preview of the eighth of Royal Mail's 12 sets of stamps for 2000 **336**



Richard West's column *Stamp Magazine* Editor-at-Large Richard West thinks youth collecting is underestimated **347**

Postbag Letters to the Editor **348**

Posting boxes **349**

Prestige book labels Lionel Jones describes the 1989 and 1992 Scots and Welsh labels **350**



Competitions £200 to be won in two easy-to-enter competitions **351**

Events **351**

Stamp scene News of societies • Philatelic Congress of GB • Youth competitions

For details of the GBCC
contact Janet Gordon, PO
Box 42324, Cincinnati, OH
45242-0324, USA.

For details of the GBPS
contact Andy Lajer, The Old
Post Office, Davis Way, Hurst,
Reading RG10 0TR.

The two books by David
Rowse are available from the
GBPS Treasurer: Ian Harvey,
27 Landford Road, London
SW15 1AQ.

GB specialist societies The April issue of the Great Britain Collectors Club's *Chronicle* contains several interesting features on Machins, Wildings, postal history covers, and Martin Oakes provides a useful guide to making your own album pages. There is a lengthy interview with Tom Current, founder of the Club, and a former stamp and philatelic literature dealer. Mr Current was asked, 'For someone starting to collect GB what would be the one book that you would recommend he or she should first acquire/read?' His response: 'I think a new collector should try to acquire the Stanley Gibbons Specialised Catalogues (5 volumes QV through Decimal Special Issues) and use the Gibbons Concise as their everyday catalogue.' The interview in the next issue will be with Jeffery Matthews •

The May/June issue of *The GB Journal*, published by the Great Britain Philatelic Society, contains features on the Edward VII 6d IR Official – GB's rarest stamp; how the Expert Committee of the Royal Philatelic Society operates; a proposed postal envelope from Clare College, Cambridge; Neale's Steam Press Experiment 1854-56; and a splendid 16-page colour supplement showing some of the GB treasures of the Royal Philatelic Collection shown to the Society in April 1999. Published with the *Journal* is the *GBPS Newsletter*, edited by Tony Walker, which contains much interesting news, a dealers' directory and advice on using web sites.

The GBPS has announced publication of two books written by David Rowse: *Joshua Bacon 1790-1863: The Printer of Banknotes and the first Postage Stamps* and *Rainbow Trials May-December 1840*. The publicity for the Bacon book states that 'extraordinarily little is really known about him' yet 'he was Perkins, Bacon & Petch.' This is the story of that company which printed so many of the early postage stamps and other high-security documents. The 74-page handbook, illustrated in colour and black & white, will be of interest to collectors of banknotes, labels, security documents and share certificates as well as early stamps. Price £27 postpaid UK, £28 Europe or rest of world surface mail, £29 airmail.

Shortly after the issue of the Penny Black, Rowland Hill was advised that several red Maltese Cross cancellations had been removed by the public from the stamps. Hill was alarmed and immediately instituted a series of trials, beginning mid-May and going on until December, to establish a satisfactory printing ink for the stamps and a cancelling ink that could not be removed from them. Special sheets of stamps were produced for these experiments which later became known as the 'Rainbow Trials'. Little has been published on the subject since Bacon's *The Line-Engraved Postage Stamps of Great Britain* (1920). After 25 years study, Mr Rowse has discovered much previously unknown information based on research in the Royal Collection, Post Office Heritage, Public Record Office, and British Library. His book is illustrated in colour, 180-pages, hardbound. Price £78 postpaid UK, £80 Europe and rest of world surface mail, £84 airmail •



North East Philatelic Weekend Some 60 participants enjoyed the 24th North East Philatelic Weekend held at the Swallow Hotel, Gateshead on 12-14 May. Collectors came from as far afield as Cornwall for the event; many have attended year after year.

The guest speakers were Richard Everett (display of Cyprus stamps and postmarks), John Hayward (Motor Cycles), Gyula Vasarhelyi (eminent stamp designer), John Holman (private posts) and Barry Lobell who entertained his audience with an array of philatelic and social history material he has gathered over the years. Participants were allowed plenty of time to look round Newcastle, attend a stamp fair, and to chat about their collections over meals. The dinner on the Saturday evening was followed by the draw for the raffle of numerous 'star and booby' prizes which caused much merriment. As always the event was well-organised by Dorothy Martin and Desmond Graham who were amongst the finalists for the Rowland Hill Community Award for their sterling efforts in arranging this Weekend for the past 24 years.

To help offset the cost of running the event, souvenir stamp books have been produced over the years. The book for 2000 features an aerial view of three of the River Tyne bridges in Newcastle – High Level, Swing, and Tyne bridges. Inside are mounted a GNER label showing the steam-hauled trains, and three current GB stamps – the Scottish and Welsh 'E' (European rate) stamp and either the definitive E stamp or Millennium definitive. The books cost £5 the pair or £2.50 each – state which combination of stamps required, postage extra. Orders and enquiries about earlier souvenir books to Mrs Martin at the address above right •

The Weekend next year will be held 18-20 May and bookings/enquiries should be sent to: Mrs D M Martin, 46 Briardene Crescent, Kenton Park, Newcastle upon Tyne NE3 4RY.

82nd Philatelic Congress The Revenue Society of Great Britain is hosting the Philatelic Congress of GB at the British Library in London, 8-10 September. Headquarters for the Congress will be the Shaw Park Plaza Hotel adjoining the Library. Congress will open at the Library at 10.30 on 8 September and at 11.15 the Kay Goodman Lecture will be given by David Springbett. In the afternoon there will be Revenue Society displays and visits to the Library (1 hour) and the Midlands Grand Hotel, St Pancras Chambers (1½-2 hours). A reception will be held at 19.30. The Roll of Distinguished Philatelists presentation takes place at 11.30 in the Shaw Park Plaza Hotel on Saturday 9 September followed by papers by the President of the Fédération Internationale de Philatélie (FIP), and the Stamp

Philatelic Congress Further information/booking forms available from Tony Hall, 53a High Street, Whitwell, Hitchin SG4 8AJ. Telephone 01438 871676.



Professor John C West, who this year will sign the Roll of Distinguished Philatelists.

Office. The RDP Ceremony at Camden Town Hall in the afternoon will be followed in the evening by a reception hosted by Cavendish Philatelic Auctions Ltd and the Congress Banquet. On Sunday the NPS Melville Lecture will be given at 10.00 in the Congress hotel, followed by a paper by Royal Mail. Congress will close at noon.

Signing the Roll of Distinguished Philatelists this year will be Sven Gunnar Dahlvig of Sweden, Ladislav Dvoracek (Czech Republic), Michael Madesker (Canada), Egil H Thomassen (Norway), and Professor John C West (Great Britain). Prof West, aged 78, a distinguished academic, first made his mark in the philatelic world in 1970 when he was founder member and Director of the Philatelic Unit of Sussex University and presented programmes on Thames Television under the auspices of the Stamp Collecting Promotion Council. He has carried out research into the preservation of covers and ink, and is a Fellow of the Institute of Paper Conservation. His main collecting interests are the postal history of Chile and the history of air mail in South America; he has exhibited his collections at international exhibitions. He is co-author of the *Post Marks of Valparaíso* (1995) and has edited *Chile News* for the International Chilean Philatelic Society, London since 1989.

Our congratulations to Prof West and the other four signatories on this recognition of their philatelic work •

Stamp Active entry forms are available from Mrs Jean Wood, 6 Beech Grove, Whiteley Bay NE26 3PJ. Forms should be returned by 17 July and entries submitted by 11 August.

Youth stamp competitions The British Youth Stamp Championships and the Stamp Active competitions will be held at Autumn Stampex, 20-24 September.

The Stamp Active competitions were introduced a couple of years ago to encourage collectors under age 16 to try their hand at competitions without too many rules being laid out, allowing them more freedom on how to display their stamps, and also make it easier for them to enter and gain experience. Entries should be of 4, 8, 12 or 16 pages. The idea has proved a success as entries at last year's Stampex showed a vast increase in numbers on the previous year; indeed it is a long time since so many junior competitions have been displayed. Cavendish Philatelic Auctions Ltd's sponsorship of these competitions earned them the Rowland Hill Award for New Horizons for 1999. The company has agreed to sponsor any Federation wishing to set up a Youth competition, providing cups and prizes.

The British Youth Stamp Championships, sponsored by Stanley Gibbons Ltd, is open to all young stamp collectors between the ages of 12 and 21. Entries should be of 16, 32, 48 or 64 pages.

Erene Grieve, one of the National Youth Stamp Group team, is willing to travel to schools to introduce children to philately and to help teachers start up a school stamp club. She has had a lot of success with this in her own area, Pembrokeshire, and is now ready to go to other areas. She would want to tie up with the local federation or stamp clubs so that once a school club is up and running they could provide further help or advice.

Erene Grieve and Anne Dummer respectively received the Rowland Hill Award for Youth Work for 1998 and 1999. ED •

Erene Grieve 01646 601490, or Anne Dummer, National Youth Stamp Group, 01536 519959.

Royal Mail news Queen Mother's birthday

• Libraries coin cover • Poet in residence



Queen Mother's 100th year To commemorate the 100th birthday of HM Queen Elizabeth The Queen Mother, Royal Mail will issue a miniature sheet on Her Majesty's birthday, Friday 4 August, price £1.08. The sheet contains four 27p stamps featuring The Queen Mother, HM The Queen, HRH The Prince of Wales, and HRH Prince William of Wales – four generations of the Royal Family. The sheet and stamps reproduce a photograph of the four members of the Royal Family taken by John Swannell. The typographic design of the sheet is by John Gibbs.

FIRST DAY FACILITIES Unstamped Royal Mail FDC envelopes will be available from main post offices and philatelic outlets about a week before 4 August, price 25p. Orders for FDCs with the miniature sheet cancelled by a pictorial first day postmark of the Bureau or London SW1 must reach the Bureau by 4 August. Price £1.69 UK (inc VAT) or £1.44 overseas (no VAT).

Collectors may send stamped covers on the day of issue to: British Philatelic Bureau, 20 Brandon Street, Edinburgh EH3 5TT, or Special Handstamp Centre, Royal Mail, Mount Pleasant, London EC1A 1BB (London SW1 postmark), marking the outer envelope 'FDO023' (Bureau), or 'FDO024' (London SW1). Covers can be posted or handed in at main post offices for the London SW1 postmark. A non-pictorial London SW1 postmark is also available from the Special Handstamp Centre, request 'FDO024 NP'.

Details of sponsored handstamps for 4 August will be announced in the *British Postmark Bulletin* – available on subscription from the Bureau (£10 UK/Europe; £21.75 elsewhere). For a sample copy write to: The Editor, *British Postmark Bulletin*, Royal Mail, 2-14 Bunhill Row, London EC1Y 8HQ.

Technical details

Printer De La Rue

Process Gravure

Size 121 x 89mm sheet, 29mm square stamps

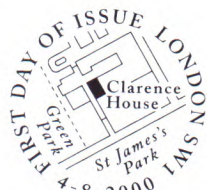
Perforation 14.5

Phosphor Phosphor coated paper plus two bands on each stamp

Gum PVA

The portrait by John Swannell is from a special session at St James's Palace on the Queen Mother's 99th birthday. This photographic session featured in The Queen's broadcast last Christmas. Mr Swannell's portraits of Prince Edward and Sophie Rhys-Jones were used on their 1999 wedding stamps.

First day posting boxes will remain open in post offices until 18 August.



First day of issue postmarks will be applied in silver ink.

The first day cover envelope for the miniature sheet (right) can also be used for panes from the prestige stamp book.

A well-illustrated presentation pack containing the miniature sheet (below, price £1.45) will be available from main post offices and philatelic outlets.



LADY ELIZABETH BOWEN-LYONS was born in London on 4 August 1900 and spent her early years in her happy close-knit family at home in London, Hertfordshire and at Glamis Castle, Scotland. But the First World War brought grief when her brother was killed in action and another severely wounded and taken prisoner. Despite this, Lady Elizabeth devoted herself to the care of the wounded at Glamis which had been converted to a military hospital. Love was to blossom in the early 1920s with Prince Albert, The King's second son whom she had known since childhood, and they were married at Westminster Abbey in April 1923.



First Duchess of York and her husband were blessed with a daughter, Princess Elizabeth, in April 1926, followed by Princess Margaret in 1930. Little for the young couple meant combining official duties with time for family, but unexpected responsibilities lay ahead. When King Edward VIII abdicated in 1936 the Duke assumed the throne.



Accepting their new role with equanimity, King George VI and Queen Elizabeth inspired the nation through the dark

years of the Second World War. The Queen was pivotal in



for their Silver Wedding the birth of Prince Charles first grandchild, in Norway that year. Her own journey, The Queen had to the knowledge that her health was failing. On 6 February 1952, The King died in his Sandringham. Following accession of her daughter throne, she chose the title The Queen Mother and, mourning, declined to carry duties. In the years since,

QUEEN MOTHER PHILATELIC PRODUCTS Five stamp cards (25p each) will be available from main post offices and philatelic outlets. One card shows the entire miniature sheet, and four reproduce the individual stamps.

There will in addition be a coin cover (£15.95), bank note cover (£49.95) and commemorative document (£4.95). The covers will be available only from the Bureau, the commemorative document will be on sale at the Bureau and Post Office Counters philatelic outlets. A special Glamis, Forfar postmark, applied in silver ink, will cancel the miniature sheet on the commemorative document; Glamis Castle is The Queen Mother's ancestral home. The bank note cover is a joint production with the Bank of England; it bears the miniature sheet, £5 Windsor Castle stamp, Queen Mother centenary crown and £5 Bank of England note ciphered QM.

Postmark for Queen Mother commemorative document.

The Bureau and London SW1 first day of issue postmarks for the miniature sheet (p327) will also be available for covers bearing prestige book panes.

QUEEN MOTHER PRESTIGE BOOK A prestige stamp book, entitled *The Life of the Century*, will also be issued on 4 August, price £7.03. This contains four panes as described above right. The interleaving pages include many fine portraits of The Queen Mother and a specially commissioned 100th birthday poem by the Poet Laureate, Andrew Motion.

The book is being printed by Quеста, the stamp panes in gravure. The 2nd class Scottish stamps will have one phosphor band, the 1st class Millennium stamp and 65p Scottish stamps with two bands. The miniature sheet and 27p Queen Mother stamp panes will be on phosphor coated paper plus two bands on the stamps. This will be the first printing of the new Scottish stamps by Quеста (sheet stamps are by Walsall) and of the miniature sheet (the single sheet version is by De La Rue - see above).



The Prestige Stamp Book contains four panes

Pane 1 Top and bottom rows: 3 x 2nd class Scottish country stamp; middle row: 2 x 65p Scottish country stamps separated by a label showing Glamis Castle. To the left of the stamps is a photograph of The Queen Mother aged six.

Pane 2 Three rows of 3 x 1st class Millennium definitive. Pane illustration is of The Queen Mother aged 14 at the outbreak of the First World War.



Pane 3 As the miniature sheet, but larger – 86 x 125mm.

Pane 4 Two rows of 2 x 27p Queen Mother stamp from the miniature sheet. The illustration shows The Queen Mother as Queen with a cup of NAAFI tea during the Second World War.

First day cover prices

UK prices include VAT

With pane 1: £3.29 UK, £2.80 overseas

With pane 2: £3.27 UK, £2.79 overseas

With pane 4: £1.69 UK, £1.44 overseas

Public Libraries Coin Cover A cover commemorating the 150th anniversary of the Public Libraries Act will be available from the Bureau from 14 August, price £12.95. This bears three relevant stamps – the 44p from the Citizens' Tale, 26p from Christians' Tale and 44p from Artists' Tale sets – cancelled by a special London postmark. Encapsulated in the cover is the new 50p coin marking the 150th anniversary of public libraries. The cover is a joint production between Royal Mail and Royal Mint ●

David Bellamy FDC draw The winners of the signed David Bellamy covers offered in the April *Bulletin* were: J Portugues of Malta, E Mein of Wiltshire, K Aems of Singapore, S Dudley of West Midlands, H Richardson of Tyneside, and Miss M Francis of Essex ●

Royal Mail appoints Poet in Residence Royal Mail Stamps & Collectibles has appointed Mimi Khalvati as Poet in Residence to explore 'the stamp', 'the culture of letters' and 'communication' and the work of the Stamps & Collectibles unit. Her first major activities included work at the Stamp Show 2000. She selects weekly mini anthologies of poems on the theme of the month's Millennium stamps for issuing to staff. Mimi's placement with Royal Mail complements Royal Mail's 'Year of Poetry' – the monthly poems published in the presentation packs. Born in Tehran in 1944 and educated on the Isle of Wight, in Switzerland and London, Mimi is the author of the widely respected poetry collections *In White Ink* (1991), *Mirrorwork* (1995), *Entries on Light* (1998), and *Selected Poems* (2000). She has won several poetry awards and is a regular contributor to radio programmes ●



Royal Mail Poet in Residence, Mimi Khalvati, at the Mail Centre at Nine Elms, London.

Post Office Heritage Collections Victorian registered covers from the Phillips Collection

The 8d in stamps on this cover were for the postage of 2d (1 ounce or under) and 6d registration. The registration fee was reduced from 1s to 6d in March 1848.



Robson Lowe, in his book *The British Postage Stamp of the Nineteenth Century*, calls this strip of five perforated 2d blue stamps 'wonderful'. Reginald Phillips described this item as 'remarkable for the quality and the centering. The stamps are the scarce plate 5 watermark Large Crown perforation 16.'



These covers are in Volume 24 of the Phillips Collection, which can be seen by appointment at Post Office Heritage, Freeling House, Phoenix Place, London WC1X 0DL. Telephone enquiries 020 7239 2570.

THIS MONTH we feature two attractive registered covers from the Reginald M Phillips Collection in Post Office Heritage. The first, sent from Truro, Cornwall to a solicitor at Saxmundham, Suffolk in May 1851, bears a strip of three imperf 2d blue with white lines (lower letters HA-HC) and two imperf 1d red, cancelled with the Truro '814' numeral handstamp. The cover is inscribed 'Registered' at lower left.

The second cover, sent from Penrith, Cumberland to Lancaster in January 1856, bears a strip of five perforated 2d blue (lower letters BC-BG), of the 1855 printing, watermark Large Crown, Perf 16, Die 1, Alphabet 11, Plate v. The stamps were cancelled with the Penrith '606' handstamp; the cover bears four impressions of the Penrith datestamp. The 10d worth of stamps covered postage of 4d (2 oz or under) and 6d registration. In this case a label inscribed REGISTERED LETTER, in red, was affixed. ●

Philately on-line Ron Negus describes three new websites

UK Philately

Welcome to

UK Philately

Stamp Collecting plus much, much more!

Welcome

Whether you are an established collector after that elusive piece of information, a newcomer who'd like to know more or just passing through, we'd like to introduce you to UK Philately's web site!

Philately is about stamp collecting - but much more than that - and in these pages we hope you find something of interest and, we hope, of use.

Visit our contributing websites from the [ABPS](#), [BPT](#) and the [NPS](#).

ABPS
BPT
NPS

NEWS

April 14th UK Philately Launches Web Site

ABPS BPT NPS Year 2000

UK Philately includes some nice features: a direct link to a translation package for major European languages is useful for foreign catalogue entries, and, a direct link to the Encyclopaedia Britannica website will locate articles for thematic background data. In the NPS section, that Society's large library catalogue can be interrogated. Moving between the various pages is very simple.

THREE NEW SITES have been added to the world wide web since the beginning of the year which originate from stamp collecting organisations in the UK. The first is an excellent example of what can be achieved by co-operation, and is to be found at www.ukphilately.org.uk. It is a joint venture sponsored by the Association of British Philatelic Societies (ABPS), the British Philatelic Trust (BPT) and the National Philatelic Society (NPS), each of whom have provided content related to their own activities. A search facility allows the whole site to be interrogated for specific information regardless of which of the three organisations supplied it.

The design of this site has been well thought out and it contains philatelic details which will be of use to collectors at all levels. It is also aimed at collectors who have left the hobby and wish to return but are unsure of the current status of organised philately in the UK. Many varied topics are included, and the main sections are listed on the opening screen, shown above. As the byline on the opening screen says, the site is devoted to 'Stamp collecting and much, much more!' and this is a very apt summary. A site well worth spending some time exploring.

The second new site is produced by Stanley Gibbons (www.stanleygibbons.com). This has a

strong marketing bias, of course, and contains priced details for all Gibbons products. Items can be purchased on-line and added to a 'shopping basket'. The final contents of the basket can be paid for, by credit card, in sterling or US dollars. There is very little philatelic information on the site, and many parts contain headings only. One poor item of design is in the 'Catalogues' section, in which all parts are arranged in order of their cover price, instead of in a more natural alphabetic or part number sequence. An opportunity has been missed here also to provide collectors with a detailed country name index that shows in which of the 21 parts of the foreign catalogues the stamps of that country are listed.

The final new site has been compiled by the Royal Philatelic Society London (www.rpsl.org.uk). It contains an overview of the various services offered to members of the Society, plus details of how to join. The site is easy to navigate and clearly designed, with photographs of the inside of the London headquarters. Information is included on forthcoming events, 'Royal' publications and the Library.

All three sites are still being developed and will become better as time passes. Each has a contact screen that will allow you to pass your comments about the site content back to the originators •

Glasgow exhibitions James Mackay looks at past events as Glasgow 2000 approaches



Glasgow 2000 will be at the Scottish Exhibition and Conference Centre, 17-19 November. Details were published in the Bulletin in March, July & October 1999, and April 2000. The exhibition's website is <http://home.freeuk.net/johnmorgan/glas2000.htm>

GLASGOW SEEMS TO HAVE BEEN relatively late in organised philatelic activity. The Caledonian Philatelic Society was established in 1906 and the Glasgow Philatelic Society in 1920. Both societies flourish to this day and meet every week during the season. There are also clubs in the suburbs of Bearsden and Eastwood, as well as in Kirkin-tilloch, Motherwell, Paisley, Greenock and Largs, all within a 20 mile radius of Glasgow, not to mention the Glasgow Thematic Society, The Westcoast Vikings, and the Glasgow Postcard Club. Indeed, it is possible to attend a stamp club somewhere in the Glasgow area virtually every night of the week between September and May.

In 1924 Glasgow hosted the 11th Philatelic Congress of Great Britain, one of the very few occasions when this prestigious annual gathering went north of the Border. On that occasion the Post Office opened a temporary branch office and applied a combined datestamp to souvenir mail. This was inscribed PHILATELIC CONGRESS / GLASGOW. In addition to souvenir envelopes, the Congress committee furnished large souvenir labels printed in attractive two-colour combinations by MacLure & MacDonald (printers of the first stamps of Sarawak and Brunei as well as some issues for Uruguay). These labels featured the coat of arms of Glasgow in an oval, with the heraldic shields of England and Scotland in the upper spandrels and were printed in several different two-colour combinations.

The third British Philatelic Exhibition was held at the McLellan Galleries in Sauchiehall Street, Glasgow in November 1947 and had souvenir labels, lithographed in red and black featuring a globe of the world.

In October 1953 Glasgow played host to the annual convention and exhibition of the Canadian Philatelic Society of Great Britain which was held in the Art Gallery and Museum at Kelvingrove. A large-diameter double-circle datestamp was used on souvenir envelopes which had a beaver motif in the side panel. The exhibition, consisting entirely of Canadian and provincial stamps and postal history material was an eye-opener to me, still very much a general collector, and the displays of pre-cancels and revenue stamps made a tremendous impression.

Three years later the same venue witnessed the Jubilee Exhibition of the Caledonian Philatelic Society. As before, a large double-circle datestamp was provided and although there were no exhibition labels a pictorial cover, showing a highland targe (shield), was printed in various colours (opposite page, left). The design was executed by Miss Catherine Durand, whose father, captain Philippe Durand was the Curator of the People's Palace Museum and a pioneer thematic collector.



Kelvingrove Art Galleries, Glasgow, 27th February, till 11th March, 1956.



Messrs R.C.Alcock Ltd.,
11, Regent Street,
Cheltenham Spa.



ASSOCIATION OF SCOTTISH PHILATELIC SOCIETIES
McLellan Galleries, Sauchiehall Street, Glasgow
APRIL 12 - 13 - 14, 1962

HARRISON & SONS LIMITED, LONDON

POSTAGE STAMPS REPRODUCED BY PERMISSION OF THE POSTMASTER GENERAL



Scotex A further six years elapsed before Glasgow again had a special handstamp, for SCOTEX in April 1962 (right). The double circle was inscribed ASSN. SCOTTISH PHILATELIC SOCIETIES with SCOTEX round the foot. In the centre, GLASGOW was superimposed on a saltire cross, flanked by thistles, with the date in the angles of the cross at the top and bottom.

As advance publicity the exhibition organisers produced a rather crude rouletted label featuring a thistle in white on a blue background (above, lower right), in sheets of twelve, but thanks to the help rendered by the then Secretary of the Philatelic Traders' Society, the exhibition itself was marked by a souvenir sheet reproducing the three Scottish regional stamps in black with blue inscriptions in the sheet margins (above, upper right). These sheets were printed in photogravure by Harrison and sons of High Wycombe, by permission of the Postmaster General. Instead of the Multiple Crowns paper these sheets bore a script watermark inscribed 'Harrison & Sons, London'. Some 25,000 sheets were produced which appears to have been rather more than the occasion required, for remainders were overprinted 'Postal Strike 1971' and used by the temporary strike posts operation in the Glasgow area. There was also a large triangular cachet in Polish, marking the visit to Glasgow of a party of philatelists from Lodz.

In 1970 it was the turn of the Glasgow Philatelic Society to celebrate its golden jubilee. A jumbo-sized postcard reproduced ancient Glasgow postmarks in natural colour, while souvenir covers depicted the Glasgow post office of the early 19th century. The Glasgow Philatelic Society sponsored a special handstamp which incorporated the old 159 barred obliterator of the 1844 pattern over the rectangular Scots local cancellation inscribed SAUCHIHALL. In addition there was a circular handstamp depicting the Tolbooth tower in the Trongate with a reference to the return visit of the Lodz philatelic society to Glasgow (23 April) and a large oval datestamp featuring distinctive Scottish Maltese crosses (25 April).



A pictorial element crept into the handstamp for SCOTEX in April 1962.

Opposite, from top The 1975 Glasgow Art Gallery exhibition of stamps and postal history coincided with the demise of the Corporation, and a second handstamp, used on 15 May, featured the civic arms with a farewell message.

A sheetlet produced by the Scottish Philatelic Secretariat for the Clyde '76 exhibition included the world's last sea-going paddle-steamer, the *Waverley* of 1946.

The handstamp for the 1990 Stampway to the World cover incongruously features a 131 Brunswick Star obliterator of Edinburgh.

Two exhibitions The Mitchell Library was the venue for the Postal History Exhibition held in April 1975; on this occasion the special postmark reproduced the 150 roller cancellation of the 1860s. The following month, however, as part of the celebrations of the 800th anniversary of Glasgow's charter from King William the Lion, a mammoth exhibition of stamps and postal history was mounted in the Art Gallery, at which a circular date-stamp had a trefoil device incorporating elements of the city's coat of arms. This was used in conjunction with souvenir cards and covers as well as a Scottish aerogramme featuring some of Glasgow's outstanding architecture. A very informative souvenir booklet was published, along with sheets of nine different labels, designed by Doctor George Philp of the Scottish Philatelic Secretariat and featuring events, personalities and landmarks associated with the city's long history. Various cachets were also produced, notably an oval for use on mail carried by mailcoach, and a rectangular mark honouring Robert Brydone (1832-74), in connection with facsimiles of the Circular Delivery stamps of 1864 which landed Brydone in trouble for infringing the Postmaster General's monopoly.

The following year the Clyde '76 was organised by the Glasgow Philatelic Society and staged in the Museum of Transport. Although there was no special postmark on this occasion, the Scottish Philatelic Secretariat produced sheetlets of four rouletted labels in red and blue featuring the paddle-steamers *Sirius* of 1837 and *Waverley* of 1946 along with a view of the Maryhill Aqueduct and a Tobacco Lord of the 18th century. In the year of the Queen's Silver Jubilee Glasgow hosted The Stamp of Royalty Exhibition, for which a pictorial postmark was provided.

Temporary exhibitions of 1979 and 1980 served to publicise the postbus service and on both occasions pictorial handstamps were produced along with souvenir postcards. In the 1980s, under the energetic management of Ray MacKinnon, the Glasgow Philatelic Counter staged month-long exhibitions, and a pictorial handstamp was used in July 1983 in connection with a thematic exhibition of stamps featuring British regiments, coinciding with the release of the Royal Mail set. In October 1990 the Stampway to the World exhibition of postal history was held at the Museum of Transport. A souvenir cover was produced by the Stamp Publicity Board but incongruously the special handstamp featured a 131 Brunswick Star obliterator of Edinburgh!

Every November in recent years Glasgow has hosted SCOTEX, originally at the Clyde Halls of Strathclyde University and latterly in the Scottish Exhibition and Conference Centre, but no handstamps or philatelic souvenirs of any kind appear to have been produced in this connection.

For Glasgow 2000, which takes place this November, however, there are self-adhesive advance publicity labels featuring the exhibition logo, and in connection with the show itself a souvenir sheet has been produced by Enschedé of Haarlem, reproducing the four winning designs in a children's competition. Two St Kilda postcards have already appeared as fund-raisers for the exhibition while pictorial handstamps as well as souvenir cards and covers are planned for release during the show itself •

EXHIBITION
THE POSTAL HISTORY
OF GLASGOW

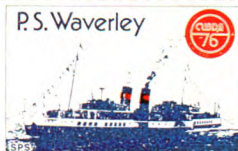


GLASGOW ART GALLERY
& MUSEUM

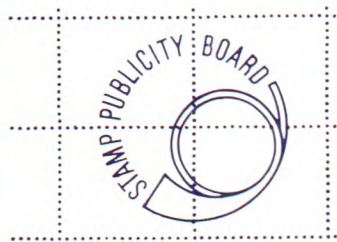
26 April — 17 May 1975



THE CORPORATION
OF THE
CITY OF GLASGOW
BIDS FAREWELL
15 MAY 1975



*Stampway
to the world*



30 OCT 1990



Yews for the Millennium A project being carried out in all regions, Yews for the Millennium involves planting 7000 Yews in churchyards.

Eden Project In a worked-out China clay pit near St Austell, two Biomes – controlled environments – will exhibit plants from four climates: rain forest, desert, Mediterranean and temperate.

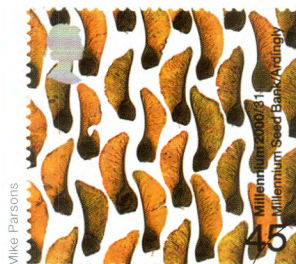
Millennium Seed Bank For the last 20 years, the Royal Botanic Gardens at Kew has been working to save some of the world's rich and varied plant life by storing seeds in its seed bank at Wakehurst Place in Sussex.

Forest for Scotland This project involves no fewer than 77 woodland conservation and planting schemes, aiming to establish a living and lasting legacy for future generations.

The Tree and Leaf issue goes on sale at post offices and philatelic outlets on 1 August.



Barry Lategan



Mike Parsons



Geoff Du Feu/Telegraph Colour Library



David Chalmers



Tree and Leaf is the eighth of 12 sets of Millennium issues for 2000, inspired by Millennium projects throughout the UK. The 2nd class value, *Yews for the Millennium*, represents the project which will plant 7000 Yew trees across the country

- The subject of the 1st class stamp is the Eden Project at St Austell, which will cultivate plants from four climates
- The Millennium Seed Bank, set up by The Royal Botanic Gardens at Kew, is symbolized by the image on the 45p
- Forest for Scotland, the project depicted on the 65p value, aims to regenerate a diverse native woodland resource.

The Eden Project, below, now under construction near St Austell. Right, yew trees growing from a sandstone outcrop.



32 — Forest for Scotland
 — Eden Project
 — Millennium Seed Bank
 31 — Yews for the Millennium
 30

Royal Mail Millennium Stamps

Tree and Leaf

August 2000

watch it sway like grass. Snap-
from legs to arms to wrists and the
occasional snapped neck from reaching out too far.
Up to where we'd stretch
either side, taut bodies
open ourselves up to the trunk
grasp, pull. Only got there once.

Talked down, eyes tight.
Never fell.
In science, no tech, learned how
to cut, dry, store, chisel,
the wood split its revenge.

Out of the window
their black antlers slit the sky.
Leaves gone now, empty.
I pressed leaves, broke veins, city streets
broke time between
books, pages, paper, leaves,
tomb, their epitaph pictures on the page
of children conquering these intricate climbing frames
and dinosaur legs.

Holly Ruth Hopkins

A well-illustrated presentation pack (right, price £1.95) and stamp cards (price 25p each) will be available at main post offices and philatelic outlets.

Technical details

Printer De La Rue

Process Gravure

Size 37 × 35mm

Sheets 100

Perforation 14 × 14.5

Phosphor One band 2nd class, two bands others

Gum PVA

Gutter pairs Horizontal

Cylinders and colours

2nd 1A silver ● 1B greenish yellow ● 1C magenta ● 1D new blue ● 1E black ● P92 phosphor

1st 1A greenish yellow ● 1B magenta ● 1C new blue ● 1D black ● 1E silver ● P93 phosphor

45p 1A black ● 1B greenish yellow ● 1C magenta ● 1D new blue ● 1E grey-black ● 1F silver ● P93 phosphor

65p 1A silver ● 1B greenish yellow ● 1C magenta ● 1D new blue ● 1E black ● P93 phosphor

Taxus baccata – the common or churchyard yew – is an exceptionally slow-growing species. As the trees become older their growth can slow down or even stop for long periods. Perhaps it is this and their unique power of regeneration that is behind their remarkable longevity.

The Eden Project's Biomes – controlled environment plant conservatories – will give visitors the opportunity to experience some of the world's most dramatic and useful plants at first hand.

The Millennium Seed Bank at Wakehurst Place in Sussex is a dramatic expansion in the work of the Royal Botanic Gardens at Kew, as they aim to collect and conserve representative samples of all the UK's 14000 native plants that set seed.

The image on the 65p stamp, *Forest for Scotland*, is of Doire Dach, an ancient Caledonian woodland near Loch Tulla. The Post Office is working in partnership with the Woodland Trust to create beautiful new woodland throughout the UK. Post Office staff are being encouraged to dedicate a tree as a birthday, anniversary, birth, or christening gift, or as a fitting long-lasting memorial to a loved one. Trees can be dedicated at 10 sites – seven in England and one each in Scotland, Wales, and Northern Ireland. Half the cost of £10 of planting and managing each tree will be met by the Post Office, with individual employees contributing the remaining £5.



FIRST DAY FACILITIES Unstamped Royal Mail FDC envelopes will be available from main post offices and philatelic outlets about a week before 1 August, price 25p. Orders for FDCs with the stamps cancelled by a pictorial first day postmark of the Bureau or St Austell must reach the Bureau by 1 August. Price £2.25 UK (including VAT) or £1.92 overseas (no VAT).

Collectors may send stamped covers on the day of issue to: British Philatelic Bureau, 20 Brandon Street, Edinburgh EH3 5TT, or Special Handstamp Centre, Royal Mail, Penarth Road, Cardiff CF11 8TA (St Austell postmark), marking the outer envelope 'FD0021' (Bureau), or 'FD0022' (St Austell). Covers can be posted or handed in at main post offices for the St Austell postmark. A non-pictorial St Austell postmark is also available from the Special Handstamp Centre, request 'FD0022 NP'.

Details of sponsored handstamps for 1 August will be announced in the *British Postmark Bulletin* – available on subscription from the Bureau (£10 UK/Europe; £21.75 elsewhere). For a sample copy write to: The Editor, *British Postmark Bulletin*, Royal Mail, 2-14 Bunhill Row, London EC1Y 8HQ.

MILLENNIUM PHILATELIC PRODUCTS A Tree and Leaf pack and stamp cards will be available from main post offices and philatelic outlets. Each of the Millennium packs this year includes a specially commissioned poem. The Tree and Leaf poem, *The Hobson Tree*, is by 47-year-old Holly Ruth Hopkins from Berkshire, one of the commended winners of the Simon Elvin Young Poets of the Year Award of 1999 run by the Poetry Society. Her poem was inspired by memories of playing in a tree in her childhood.

Next Millennium issues The ninth set in the Millennium 2000 series will be issued on 5 September. Entitled *Mind and Matter*, it features the SCRAN/Internet Archive in Scotland; Norfolk & Norwich Project; Millennium Point, Birmingham; and Wildscreen at Bristol. Details next month.

The series then continues with *Body and Bone* (3 October), *Spirit and Faith* (7 November), and *Sound and Vision* (5 December). The final Millennium issue – *The Future* – will be issued on 16 January. The entire series will then comprise 25 sets, 100 stamps in total •



A first report from The Stamp Show 2000 by the Editor



The unveiling of the Canadian Queen Mother stamp was carried out in some style, with the singing of both 'God Save the Queen' and 'O Canada', to which Canadian visitors joined in with gusto.

I WRITE this report just after Stamp Show closed its doors on 28 May. My six days at the exhibition were an enjoyable experience and I found much of interest in the feature displays, on the stands of the dealers and postal administrations, and in the entries to the international competition. All the collectors I spoke to said they had found the show worthwhile and most said it exceeded their expectations. For some it was their first time at an international exhibition and were impressed by the number of stands and the sheer variety of stamps on display. It was good to meet collectors from overseas as well as all parts of the UK and to put faces to what were previously only names.

The opening day was rather busier than I expected and there were soon many visitors to the Post Office Heritage 'Eyes Right!' display which told the story of British definitives from the Penny Black to the present. Included on this stand was one of the original Perkins Bacon printing presses producing replicas of the proof sheet (no corner letters) of the Penny Black. Specialist printer Mark Balakjian gave his demonstration and talk on the hour every hour and patiently answered questions, posed for photographs and signed autographs. Many returned to see the demonstration a second time and Mark became the 'star of the Show'. Blocks of four of the replicas were sold in a special pack at the Collectibles stand at the rear of the hall near the main Royal Mail stand. Visitors to the 'Eyes Right!' stand on the opening day included Mrs Machin and her family and Lord Mason of Barnsley, a former Postmaster General. Mrs Machin also visited the displays of Machins by the Machin Collectors Club and in the competitive exhibits.

'Eyes Right!' was just one of a number of feature areas. Nearby gems from the Royal Collection and the British Library were on display, many visitors asking to see the '£2 million stamp' – the unused 2d Post Office Mauritius – in The Queen's display. The 1d stamp was shown on cover with a further cover amongst the many rarities in the British Library display. Post Office Heritage also provided displays of artefacts and posters on two other stands alongside the Millennium Art Gallery which included many of the items shown in the highly successful 'Post Impressions' exhibition at the British Library last year. Completing the feature areas to the right of the main entrance was the Smilers Stamps stand where staff were kept busy photographing visitors who wanted their portrait printed on a label alongside the 1991 Greetings stamps. A similar service was offered by the Australian and Irish post offices using their Millennium and Oscar Wilde stamps.

Society displays To the left of the main entrance was the Collector Centre where volunteers provided information about the Show, philatelic organisations and much else. Alongside was the Association of British Philatelic Societies area which included displays by nearly 40 affiliated societies covering specialist one-country collecting, thematic, postal history and cinderellas. The displays were specially selected to provide an introduction to the wide range of subjects collected by members of these societies. Society leaflets were available and it is hoped many new members were recruited. The ABPS also provided numerous displays on How to Collect and different types of collecting. Useful illustrated leaflets –

What is Stamp Collecting?, Postal History, Thematic Philately, and Social Philately – were available in dispensers attached to the display frames. The various Youth Areas provided by Royal Mail and the National Youth Stamp Group attracted many young visitors, especially on the Saturday when shouts of joy could be heard from the children as they were entertained by Postman Pat and other attractions. David Harrop's display contained numerous items from his vast collection of postal memorabilia shown at the Manchester Postal Museum and elsewhere. Amongst the items I noted were the post office sign from England's highest post office at Quarnford in Derbyshire and the headboard of the Huddersfield-Whitehaven TPO. David provided a pictorial mail coach cachet for visitors to apply to their cards and covers. For those who missed the Show he is willing to provide impressions on cards/covers sent to him (small donation appreciated) at 15 Hawthorn Road, Stockport SK4 3DQ. The Forces Postal Service stand took the form of a Field PO where souvenir Forces covers were on sale. The exhibition post office was kept busy, especially on the days of issue of the souvenir sheets; two counter datestamps and a rubber packet handstamp were used at this office.

This PO counter should not be confused with the vast Royal Mail stand at the back of the hall where the whole range of stamps, packs and booklets was on sale. Alongside was the Cancellation Area where collectors could obtain the Show cachet and post mail for the eight different Show postmarks and first day cancels on 22, 23 and 26 May. The Collectibles shop, offering chinaware depicting stamps, posters, books, and numerous other souvenirs was often crowded. Flanking the main Royal Mail stand were the booths of the postal administrations – over 100 of which were present or represented; staff were kept busy affixing and cancelling stamps in the Show passport which proved popular with adults and children alike. In front of the postal administrations, on both sides of the aisle leading to the Royal Mail area, were dealers where visitors were spoiled for choice, offered everything from classics to modern issues, postal history to FDCs and maxi-cards.

Stamp launches Four post offices launched new issues at the Show: Ireland its Oscar Wilde stamps (Wilde's grandson, Merlin Holland, was presented with a sheet of stamps bearing his picture alongside that of Oscar); Canada Post unveiled its Queen Mother stamp; India launched a set of bird stamps and promoted the exhibition to be held in Calcutta in December; and St Vincent heralded a sheet commemorating the Monty Python comedy programmes.

The Jeffery Matthews miniature sheet was launched by the man himself on the opening day, signing numerous FDCs for collectors. He and David Gentleman made appearances on the De La Rue stand which displayed the printing cylinder for the forthcoming Eden Project stamp. Walsall's stand included displays of self-adhesive stamps and a video on stamp printing. Enschedé showed stamps they had printed for administrations throughout the world, also rare items from the firm's museum and the Netherlands Postal Museum. On the MDC/Questa stand could be seen the cylinder for the 64p Hubble Telescope stamp and displays relating to Canada's new 'Picture Postage' stamps.

In addition to Royal Mail's miniature sheets, numerous other countries issued sheets bearing the Show logo in the sheet margin; these include Argentina, Australia, the British Virgin, Cayman and Falkland Islands, Fiji, Isle of Man, Jersey, Kiribati, New Zealand, Niuafo'ou, Portugal, Singapore, South Africa, Tonga, and Vanuatu. (The Falklands sheet was shown in May, page 260).

Competitive displays These I normally find the most interesting part of any national or international exhibition but on this occasion I must admit I was slightly disappointed. To begin with the frames were scattered in three areas – to the left, right and behind the Royal Mail stand. Those for GB and the Championship Class were tucked away at the back of the hall. Signage of the frames left much to be desired – the names of the exhibitors were so tiny as to be almost unreadable and the frame numbers were not much bigger. Some were in a pale yellow colour which was difficult to see until one was close-up to the frame. The

sequence of numbering seemed difficult to follow and along with various other collectors I wasted a lot of time seeking out particular exhibits. There were of course many fine exhibits which were worth careful scrutiny, but some, it has to be said, were very dull even if the material shown was worth tens of thousands of pounds! The main criteria in judging these exhibits is the scarcity of the items and the completeness of the exhibit rather than its presentation in telling an interesting story for visitors looking at them. The exhibits in the Open Class were more generally appealing and understandable. I mention the following as amongst the many fine exhibits I found particularly interesting: GB George V Profile Head Issue (A Moorcroft); Spain – Isobel II (L Alemany); Zemstvo Posts of Russia (T Page); Postal History of Britain's Offshore Islands (J Grimwood-Taylor); Troubles and Transition Ireland 1900-30 (P

Wood); Ceylon Revenues (D Springbett); The-matics – Books and Book-makers (H Uljas); and particularly Edward VIII – All for Love, which earned George Guzzio a large gold medal. In the Open Class I especially enjoyed Mourning Memorabilia (A Still); It's on the Cards (G Morgan); and Penguin Panorama (H Davis).

All-in-all it was a good show and I hope this first report gives an idea of the many attractions. Fortunately the hall was not so vast (compared to Paris last year) that walking around became a chore. There was plenty of seating and eating/drinking places and the layout of the exhibition was (apart from the competitive displays) soon mastered. The free Show Guide was useful and clear and the catalogue well-produced and good value at £3. Your views on the Show will be most welcome and I look forward to publishing a selection in our Postbag feature •

Ancient and modern Stamp Show praise from D G A Myall



Studying the 'Eyes Right' display of GB definitives

Modern stuff What a feast of material was on view at Stamp Show 2000! It was impossible to find time to do justice to it all. As a collector of mainly modern material I was naturally interested to see how this fared among the vast range of subjects offered for the scrutiny of the judges and the enlightenment of other collectors. Douglas Evans presented an examination of the Wilding high values and solved the difficult problem of identifying the Waterlow and De La Rue plates. Tony Walker covered the pre-decimal Machins with much unique material. Jim Shaw of Australia concentrated on decimal stamp booklets

with some spectacular errors. Hans Tuxen of Denmark showed a unique approach to Machin types with many enlarged photographs of printing screen angles. Robin Tibbenham illustrated his theories about pre-decimal papers used for Machins. It was good to see modern stamps featuring in such a prestigious event, and showing such diversity. Nor was this all. The Great Britain Philatelic Society included Elizabethan booklets and coils in its display, and some rare stuff was shown at the meeting arranged by the GB Decimal Stamp Book Study Circle on the Saturday.

Even the display prepared for children at the Postman Pat stand showed a block of Scotland 10p in the frame headed Philatelic Knowledge; it had the scarce extra extension hole too!

But the most memorable exhibits for a Machin buff were in the Post Office's 'Eyes Right! The Definitive Story'. This showed how much the modern definitives owe to their predecessors. It is almost impossible to make a selection from frames that consisted of nothing but highlights but here is my selection of items that made a particular impression on me, beginning at the beginning.

Queen Victoria The original proof sheet of the Penny Black of 1 April 1840 without corner letters and the registration sheet of 27 April that year with corner letters made an unforgettable impression. Visitors were able to see how these were printed in demonstrations by Mark Balakjian using an original Perkins, Bacon and Petch press and handmade paper. I was surprised to learn it takes a week for the dampened paper to dry. There were other registration and proof sheets of the period including the Penny Red and Twopence Blue, all in pristine condition. It was difficult to believe that these were around 160 years old.

The narrow gutters on these early stamps were also uneven making clean separation difficult, a problem that Henry Archer encountered when he trialled machine perforations. He suggested that the stamps be printed by letterpress and this led directly to the surface printed issues of 1855.

Henceforth, the intaglio process was to be reserved mainly for high values, although it was used for the small size halfpenny stamp of 1870.

Edward VII Two major innovations appeared during his short reign. One was the issue in March 1904 of Britain's first official stamp booklet containing the first stamps requiring a tête-bêche layout on the printing cylinder. The other, two years later, was the first machine-vended coil stamps. The frame also had a registration sheet of the 2d Tyrian plum, a stamp which was not issued owing to the death of the King.

George V The King had a strong influence over the design of new stamps for his reign, reflecting his well-known interest in philately. These were printed by typography (letterpress) but in 1934 the first photogravure stamps appeared, a process which survived until the introduction of computer-aided engraving in 1997. An item which caught my eye was a flyer for the POKO coil vending machine aimed at business users. This stated that 'stamped letters do not look like circulars' a view that was adopted by the Readers Digest Association when they commissioned specially rolled stamps for their publicity postings from 1981 to 1996.

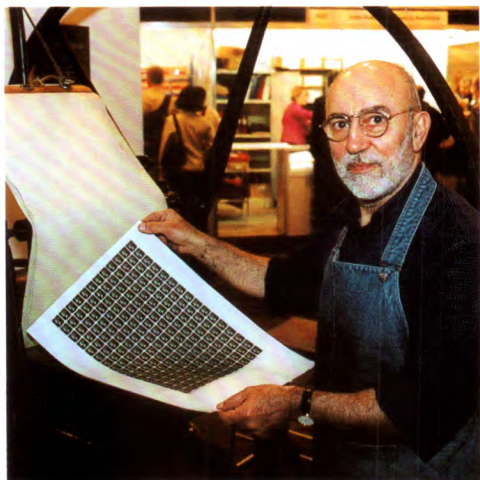
Edward VIII Edward also showed a personal interest in the design of his stamps. He preferred one by 17-year old Hubert Brown which was deliberately simple in contrast to those of the previous reign. This caused controversy in artistic circles, notably an exchange of correspondence between Edmund Dulac and Eric Gill published in *The Times*. Gill favoured the design on the grounds that there was 'no unnecessary and consequently meaningless ornament'.

George VI The question of design was one of great interest to Edward's successor, who requested one with 'some ornamentation on it'. Both Gill and Dulac worked on the stamps and the result was somewhere between the new Edwardian and the old Georgian designs.

Elizabeth As with the stamps of the previous reigns there were many proofs and colour trials on display. Those based on the Wilding portrait included the first Regionals which led to a change in the watermark by removing the E2R cypher. The genesis of the Machin design was fully covered and a literal highlight was the use of three spotlights to illuminate the final plaster cast successively from the left, right and overhead. These showed clearly how different head types can be created by different lighting. The original plate camera was there as well. The display clearly showed the tremendous effort and attention to detail which was a hallmark of Machin's work. Not only were the changes to the plaster cast detailed but there were about 30 hand-drawn essays with different portraits and frames, both with and without tiara, diadem, corsage and text. Finally, all extraneous detail was excised resulting in the simple uncluttered and timeless symbol which is an enduring tribute to the artist's genius. Taking the display as a whole it was fascinating to see how much today's stamps owe to the Penny Black, and how the most successful and popular designs over the past 160 years were the simpler ones ●



The Penny Black printing press restored



Printer Mark Balakjian with a replica sheet of Penny Blacks at Stamp Show 2000.

I WAS VERY INTRIGUED to learn that one of the highlights at Stamp Show 2000 was the original press on which the Penny Black was printed, and that, indeed, Penny Blacks were to be produced again on this very press, 160 years after the event. That this press survived at all is something of a miracle and, as I can claim a small share in this, I feel that the story is worth recounting.

Back in the winter of 1962, while I was in charge of the philatelic collections in what was then the Department of Printed Books at the British Museum, I got a telephone call one day from John Hubbard FRPSL, a noted collector of the classic stamps who happened also to be the managing director of Sprague, a firm of security printers whose premises were in New City Road, London.

In the 1960s the firm was concerned mainly with the printing of cheques, share certificates and other forms of security printing, but so far as I can ascertain they never produced postage stamps under their own imprint. However, in 1935 Sprague had taken over Perkins, Bacon, the firm which had printed the very first adhesive postage stamps. That firm had been in decline ever since it lost its colonial contracts in 1862 and the lucrative British contract in 1879. It had continued to print a limited number of stamps for some Latin American countries but from 1929 onwards its only regular customer was Newfoundland. When the firm went out of business in 1935 its records, equipment and residual contracts were taken over by Sprague which reconstituted it as a separate company the following year, known as Perkins Bacon and Company, then renamed Perkins Bacon Limited in 1939. Three decades later this firm made a brief comeback, producing the St Helena definitives of 1968 but in offset-litho and not the intaglio process on which the original company's fortunes had been based. In 1969 it produced the UN commemoratives for Swaziland and decorated the sheet margins with the inscription 'Perkins Bacon Limited, producers of the world's first postage stamp', a form of advertisement which appeared in a few subsequent issues under the auspices of the Crown Agents.

In 1962, Sprague were either vacating their premises or about to have them renovated, and decided to clear out the 'junk' cluttering the basement. This included three intaglio hand presses which had been used to produce the earliest line-engraved stamps. A picture of these presses at work appeared in Fred J Melville's *Postage Stamps in the Making*. The late Vic Moulton, best remembered as publisher of the Collecta range of albums, had served his apprenticeship as a printer with Sprague shortly before the Second World War and vividly remembered these presses in use, commenting that the wooden handles of the driving wheel were coated with

From scrap to star exhibit, by James Mackay

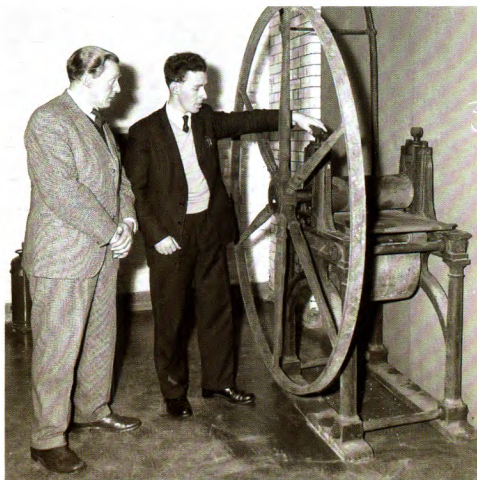
ink of many colours. A quarter of a century later, these presses had been dismantled and various parts were missing. Mr Hubbard wondered if the British Museum might be interested in having one of the presses, otherwise they would merely be scrapped.

I jumped at the idea, sight unseen, though I admit to some dismay when I beheld the heap of rusting ironmongery in the dusty basement. The presses were numbered from one to three so I naturally chose number one, but had to cannibalise number three in order to make up the full quota of parts. I understand the other more or less serviceable press was offered to a well-known philatelist who had converted the stables of his Essex mansion into a private postal museum. Where is that other press now, I wonder.

Number one was duly crated up and transported to the British Museum and with great difficulty re-assembled and placed in a corner of the basement below the Department of Printed Books. When I proudly showed my boss, the Principal Keeper of Printed Books (the late Robert A Wilson), he was rather scathing about me cluttering up his basement with such a pile of old junk. 'If you were offered Caxton's original printing press would you refuse?' I asked rhetorically, and he had to admit that he would have welcomed it with open arms.

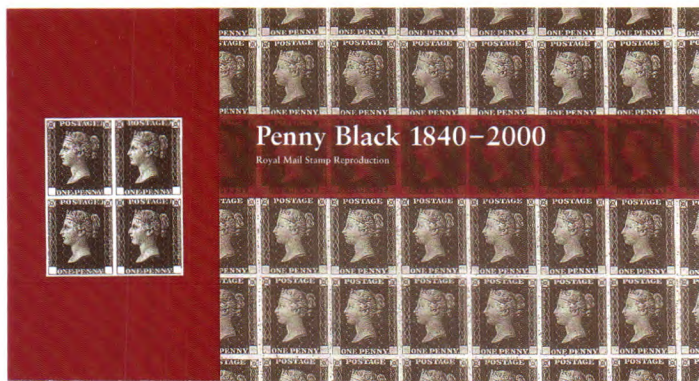
Not long afterwards, I told the late Arthur Blair (then Editor of *Stamp Magazine*) about our latest acquisition, and he brought along two of his young ladies and a photographer, Ron Lucas. Janet Kitching was dressed in period costume (complete with bustle) and posed alongside the old press for a photograph which eventually appeared in the May 1963 issue of the magazine. Superficially, the press looked fine, but any intaglio printer would immediately realise that it lacked counterweights, pulleys and the all-important blanket.

The press remained in this unserviceable state for some time, but on one occasion I showed it to Ken Mitchell and John Hayball of the Crown Agents and they came up with a brilliant idea. They would get technicians from De La Rue to examine it and if it could be restored to working order they would undertake the necessary expense, provided that the Museum would agree to lend the machine for a demonstration of stamp printing on the Crown Agents stand at the Daily Mail Schoolboys and Girls Exhibition. This was duly arranged, the press went off to De La Rue to be restored, and in due course it was installed at the exhibition held at Alexandra Palace just after Christmas 1965 and the early days of January 1966. De La Rue even went to the trouble of manufacturing a small plate for the demonstration. This consisted of a block of four of the one-shilling stamp of



James Mackay (right) and the late Arthur Blair examine the press in 1963. One or more of Sprague's three presses was still in service as late as 1938 when the firm produced the 4c stamps for Newfoundland featuring the young Princess Elizabeth.

Replicas of the Penny Black proofs were sold in a presentation pack at Stamp Show 2000.



British Honduras, 1866, with a lengthy copperplate inscription above and below, signifying that the original Penny Black press had been refurbished and re-assembled specially for the occasion.

I spent some time on the stand along with various members of the Crown Agents Stamp Bureau. We were given a brief lesson from De La Rue staff and shown how to ink the plate, using a cloth dabber. The ink itself came in a tin and was virtually solid. You dunked the wad of cloth into it and then dabbed the plate all over. Then you had to wipe the surface clean and give the plate a final polish with the palm of your hand. The plate appeared to be squeakily clean but in fact the ink remained in the grooves and recesses. Sheets of paper were dampened and then laid on top of the plate, a turn of the handle slid the plate and paper between iron rollers like an enormous mangle, and *voilà*, out popped a sheet of 'stamps' which then had to be pegged on a line to dry. In his marvellous book *British Stamp Exhibitions* Glenn Morgan states that no more than 500 sheets are believed to have been printed. From memory I consider that the actual number was probably only about half that, as it took fully three to five minutes to prepare the plate and print each sheet. As this was not a philatelic exhibition it would be idle to speculate how many of these sheets survive in the hands of collectors today; most of them would probably have been discarded by the kids who were lucky enough to get one at the time.

Subsequently the now restored press was trotted out on a couple of occasions. I recall that it was lent to the *Blue Peter* programme, the BBC sending a horse-box to transport it to the studio at Shepherd's Bush. I went along, thinking that I was about to make my television debut, but was told by the producer, Biddy Baxter, that a strange face on the programme would upset the youngest viewers, and therefore I had to train Chris Trace how to operate it on camera. What I recall about that outing was the absolutely awful smell of the assorted livestock which urinated and defecated all over the studio floor, exacerbated by the heat from the studio lighting.

I was disappointed this press was not at Alexandra Palace ten years ago when the sesquicentenary of the Penny Black was being celebrated, but I was very pleased to see it doing yeoman service at the Stamp Show 2000. ■

Putting the myth to rest Richard West, Editor-at-Large of *Stamp Magazine*, feels youth collecting is underestimated



Young collectors at the Rowland Hill Awards at the Banquet House, Whitehall, April 2000.

I WAS RECENTLY invited to take part in a market research exercise by Royal Mail Stamps and Collectibles. During the interview, the familiar comment was raised 'Of course, children no longer collect stamps'. I do wish we could lay this myth to rest once and for all.

First, it implies that children used avidly to collect stamps. Was that so? I accept that when I was young the vast majority of youngsters did go through a phase collecting stamps. Nevertheless it was a phase: no different to the crazes that hit the young today. But was it treated seriously? If collecting stamps at that age had such an influence, why are there not more adult stamp collectors around today?

The truth is that it was a passing fancy, sandwiched between conkers and marbles. Few bothered to look at the stamps. It was a numbers game: counting how many stamps you had so that the total could be entered in the box conveniently provided at the back of the printed stamp album. Swapping was rife, for something bigger or brighter: the actual stamp was of little concern.

Today it is different. There are still many among the young who collect stamps, as I have mentioned several times in this column.

At the beginning of April the awards were presented for the Rowland Hill Awards for this year. Among the five 'initiative' awards made by the British Philatelic Trust (in conjunction with the Association of British Philatelic Societies), two of the categories are for Youth Work and Young Collector of the Year. In the four years that the Rowland Hill Awards have been presented there has been no shortage of nominations in these two categories.

In addition, this year, two of those short-listed in the 'New Horizons' category were for work to promote the hobby among the young, namely Stanley Gibbons and Cavendish Philatelic Auctions. The award went to Cavendish.

What is true is that the young need a stimulus to collect, which inevitably comes from a teacher or more likely a keen parent who sets up a stamp group at a school or similar location. The enthusiasm of the leader soon rubs off on the youngsters, and that excitement can spread.

As I have written before: take a look at what the young collect. It is not simply filling in the pages of a printed album, hoping to have at least one stamp on each page (and sometimes not really worried whether the country name has been accurately translated and a correct stamp has been placed on the page). Today, the young know what they are collecting, usually choosing a theme, and are careful in the choice of stamps to go in the collection. They are learning rapidly that there is more to the hobby than just stamps, and are including postmarks, booklets and so on.

The point to remember is that the hobby has only ever been taken seriously by a few youngsters: that was true even when almost all children went through a collecting phase. There are still those among the young who are attracted to the hobby – in a serious way. The difference is that the thought of taking up stamp collecting may not come automatically. It does need some encouragement. But, given that motivation, the results can be surprising – and rewarding ●

Postbag Letters to the Editor

Commemorative label panes The two latest panes

– Postman Pat and National Botanic Garden of Wales – are welcome additions to this interesting series which I have collected since it started with the Bank of England label in 1994. I also collect commemorative labels from years ago – for exhibitions (philatelic and otherwise), marking Royal events (such as 1937 Coronation), trade fairs, and a variety of other anniversaries and events. These are often found on cover, either affixed alongside the postage stamp or on the back of the envelope. Apart from FDCs, I have not come across any of the label pane labels used on mail and would be interested to hear if other *Bulletin* readers have come across genuine/commercial use of these labels. Whilst they are interesting to collect mint, evidence of genuine use would, I think, add to their credibility. D ROSS, MANCHESTER ●

Millennium issues The 2000 issues so far are, I feel, rather better than the 1999 sets. I can understand what some of the stamps show – Millennium projects. The 26p Welsh Highland Railway, 44p Llanelli coast, 1st Tate Gallery and 1st Gateshead Bridge are good examples. However I am less than sure quite what the 19p Durham Coast, 64p Portsmouth Harbour and 64p SUZY are supposed to represent. More of the ‘real photographic’ type of stamps please. MRS G M MOORE, YEOVIL ●

Stamps for charities In June 1999 you printed my letter for used stamps for the 21 charities I support. I would like to thank all who responded and would be grateful if you would repeat my appeal for used stamps, postcards (any sort, old or new), also foreign coins. The funds raised go to a good cause. SHARON ONION, 18 Elizabeth Drive, Park Lodge, Tanworth B79 8DF ●

Stamp designers Royal Mail rightly honoured two major designers of British stamps – Jeffery Matthews with a prestige book and Stamp Show miniature sheet, and David Gentleman with a Rowland Hill Award. Both have contributed

some worthy stamps and deserve their recognition. However I doubt either would regard himself as a professional stamp designer, and their output is small in comparison with Jennifer Toombs, Derek Miller, Gyula Vasarhelyi and Clive Abbott who are more exclusively stamp designers. Only Mr Abbott has designed stamps for Royal Mail – for example his memorable 1965 po Tower pair.

Why have these other much respected designers not designed stamps for their home country? They have between them produced thousands of very workmanlike designs for numerous countries. PETER HUGHES, LONDON ●

1966 Burns stamps Can you give me any information about G Huntly, the designer of the 1966 Robert Burns stamps? Also were there two versions of the presentation pack? Mine has the Scottish coat of arms on the flap. P ANDERSON, NEWCASTLE UPON TYNE

The Burns stamps were designed by Gordon F Huntly, born in Glasgow in 1923. He was educated at Stirling High School and Glasgow School of Art, followed by postgraduate studies in Holland and Switzerland. He saw war service in Burma with the King's Own Scottish Borderers and The Border Regiment. From 1950 he combined teaching and free-lance graphic designing for such clients as the Scottish Design Centre, The Arts Council of Great Britain, Wm Collins, Sons & Co Ltd, and the University of Strathclyde. He was amongst the artists invited to submit designs for the Scottish regional stamps of 1958 – his design being used for the 3d (and subsequently 4d and 5d) stamp. The selection committee originally favoured Huntly's design for the 6d value; later a reserve design by Jack Fleming was used for this denomination. The Burns stamps of 1966 were his only commemoratives although he also submitted designs for the 1964 Forth Road Bridge, 1966 Battle of Hastings and 1970 Commonwealth Games issues. His unused designs for these were shown in the Bulletins of November 1966, April 1967 and August 1970. All the packs had the Scottish coat of arms on the flap. ED ●

New definitive printings I have now examined the new stamp books issued on 27 April. The 40p and 55p stamps in the books printed by Walsall are good colour matches to the sheet stamps of De La Rue. The Queen's head on the 40p Walsall stamp is slightly lighter than the DLR and the value positioned slightly nearer the left margin. On the 65p Walsall stamp the value appears fractionally lower than on the DLR stamp. On both Walsall stamps the spot on the Queen's lower lip (the 'trademark' of EME printings) is more pronounced than on the DLR printings.

Turning to the new machine books, the NV1 1ST or 2ND is much thicker and the base of the Queen's head more pronounced than on the stamps in the Questa books of 10 of December 1998 and March 1999. The shade of the 2ND class stamp in the machine books is noticeably different and the 1ST class is more tangerine orange. Interestingly the Queen's jawline is quite pronounced on some stamps in the panes but not on others – at least on the panes I have examined. KEN MARKS, PORTSMOUTH ●

Posting boxes 196

THE FIRST of this month's photos, submitted by Colin Volk of Surrey, shows an interesting box at the Healesville Wildlife Sanctuary, near Melbourne, Victoria. A somewhat similar box at the Kalamunda History Village in Western Australia was illustrated in this Posting Boxes feature in May 1981.

The second photo, from Jane Ryan of Royal Mail's Design Division, is of a Penfold box at

Downpatrick, Co Down, Northern Ireland. The Royal Arms have been skilfully 'picked out' in gold. The collection plate indicates three collections – 9am, 3.45pm and 6.15pm Monday to Friday and one at 12 noon on Saturday ●

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For details of the Letter Box Study Group send a SAE or IRC to the Membership Secretary, Mrs V Scott, 38 Leopold Avenue, Handsworth Wood, Birmingham B20 1ES. The Group produces many interesting publications and postcards.



Prestige book labels The 1989 and 1992 Scots and Welsh labels, described by Lionel Jones



HAVING COMPLETED MY SURVEY of the labels in the greetings books, I now turn my attention to those in the various prestige books since *The Scots Connection* book of 20 March 1989. This was the 10th prestige book (since the Wedgwood book of 1972), and the first to contain Country (or Regional) stamps. The label, featuring the Scottish lion rampant was located centrally on the third, mixed-value pane containing 14p, 19p and 23p Scottish stamps. All the artwork for this book, apart from the stamps themselves, was by Tayburn and production was by The House of Questa. The stamps were printed offset litho on a sheet-fed Heidelberg Speedmaster press, on paper supplied for lithographic printing by Coated Papers Ltd. There is no phosphor on the label, the gum is pva. The Bickel comb perforator was employed and perforations measure 14.75 × 14.

The label pane is listed as number s551 in the Stanley Gibbons catalogue. An important error – imperf pane – is recorded but not priced.

Jumping past the 1990 *London Life* and 1991 *Agatha Christie* books (subjects for future articles), we come to the 1992 *Cymru-Wales* book of 25 February 1992. This contained Welsh and national definitives and a pane of the 39p Wintertime special stamp featuring Welsh sheep. The mixed value pane, of 33p and 2nd and 1st NVI definitives and 18p and 24p Welsh stamps, included a central label featuring the Welsh dragon. All the artwork, apart from the stamps, was by Graham Evernden, designer of the 1998 Armada stamps. Production, like the *Scottish Connection* book, was by Questa using the Heidelberg press and Bickel perforator. The label pane is number w49a in the SG catalogue •

Competitions Win £200 in two easy-to-enter competitions



April identify The detail was from the 1999 64p Scientists' Tale. The winner was R Bithell of Durham.

April knowledge The answers: 1) brownish olive; 2) 1985, 22p Royal Mail issue; 3) Peter Brookes. The winner was S Kempster of Kent.

Ten runner-up prizes were also awarded for each competition. Our thanks to all who entered.

FIRSTLY, IDENTIFY THE STAMP from the detail above. Send your answer to July *Identify* Competition. Secondly, test your philatelic knowledge by answering the questions below. Send your answer to July *Knowledge* Competition.

- 1 Who designed the 1965 Post Office Tower issue?
- 2 Which set of Millennium stamps features the Gateshead Millennium Bridge?
- 3 What is the colour of the new 8p definitive issued in April?

Send your answer (addressed to either the July *Identify* Competition or the July *Knowledge* Competition), name and address on a postcard or back of a sealed envelope to: British Philatelic Bulletin, Royal Mail, 2-14 Bunhill Row, London EC1Y 3HQ.

The senders of the first cards drawn in each competition on 14 August will each receive £100. Ten runner-up prizes of presentation packs and first day covers will be awarded in each competition. The competitions are not open to Royal Mail employees •

Events

Until further notice Postal Memorabilia displays at Museum of Lincolnshire Life, Burton Road, Lincoln; and Manchester Postal Museum, Wythenshaw Park, Manchester. **Enquiries** D Harrop, 15 Hawthorn Road, Stockport SK4 3DQ.

7-16 July World Stamp Expo 2000 at Convention Center, Anaheim, California, USA.

3 July Philatelic Music Circle meeting at Bath Postal Museum, Broad Street, Bath. **Enquiries** Ian Summers 01706 826655.

15 July Weston-super-Mare PS Annual Stamp Fair & Exhibition at St Paul's Church Hall, Walliscote Road, Weston-super-Mare, 10.00-16.00. Dealers, refreshments. Admission 30p, 10p juniors. **Enquiries** E J Milton, 01934 412025.

12-13 August Portishead 2000 – Bristol & District Federation Convention and Stamp & Postcard Fair at Somerset Hall, Portishead (Junction 19 of M5). Opens 10.00. **Enquiries** K Taplin, 0117 951 4509.

15-21 August Indonesia 2000 international exhibition at Jakarata Convention Centre. **Enquiries** UK Commissioner, A J Brander, 10 Garden Close, East Grinstead RH19 4JS.

18-21 August HUNPHILEX 2000 international stamp show to celebrate the millenary of Hungarian statehood and the adoption of Christianity. **Enquiries** Federation of Hungarian Philatelists, PO Box 4, H-1387 Budapest, Hungary.

30 August-2 September The Picture Postcard Show 2000 at New Royal Horticultural Hall, London SW1 •

THE SPECIAL BY DESIGN PRESTIGE STAMP BOOK



'The mix of freedom and limitation at the heart of heraldry appeals,' says Matthews. Although a strict language (a mix of French and Latin) governs the colour and placing of animals and symbols, all other details are open to interpretation. 'Heraldic convention may dictate that a lion should be red and rampant, but the image can sit in

a square or a circle, and can be hairy, slim or fat.' The controlled freedom which this formula allows is illustrated above: the royal lion passant guardant

This issue celebrated the Order of the Garter's 650th anniversary and the 45th anniversary of the Coronation. It featured The Queen's Beasts, ten heraldic animals commissioned for the Coronation to represent Her Majesty's lineage, from the lion of Richard I and



Matthews is fascinated by the art of heraldry, which he has perfected on several issues of Special Stamps, the original Machin definitives for Wales, Scotland and Northern Ireland, and The Post Office coat of arms.



The 1984 issue celebrating the 500th anniversary of the College of Arms inspired him to create Royal Mail's first square stamps, partly to allow the heraldic designs, which might otherwise have been lost in a smaller format, to be seen in the fullness of their heraldic splendour. The issue celebrates the range of royal crests from the simple arms of Richard III to the more

elaborate arms of the Earl Marshall. It began with stamp-size sketches, then passed them four times larger to hold detail,' he recalls. 'I mixed my media, using gouache, watercolour and even glass pens for the silver colouring.' The silver can be seen in the swirling mantling which surrounds the shield of Richard III.



Royal Mail's first prestige stamp book for 2000 tells the story of the stamp design process, illustrated through the work of Jeffery Matthews. Special by Design is the third and final book in a series of three related to the Stamp Show 2000 exhibition in London in May. The book focuses on the 1972 Silver Wedding issue as an example

of the pure design process. Heraldic iconography is explored by focusing on the 1984 College of Arms stamp issue, the 1998 Queen's Beasts issue and the Country definitive iconography.

Issued on Tuesday 15 February, this book is available at Post Office Counters philatelic outlets or from the British Philatelic Bureau.

British Philatelic Bureau, 20 Brandon Street, Edinburgh EH3 5TT
UK telephone order line 08457 641 641, overseas 0131 550 8989



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Royal Mail