

BRITISH PHILATELIC

The ROYAL MAIL magazine *for stamp collectors*

Volume 46 Number 1

SEPTEMBER 2008 £1.20

Bulletin

Postal stationery • Regionals
of 1946 • Design Classics



RAF Uniforms: six new stamps continue Royal Mail's series on service dress; on sale from 18 September.

Forthcoming issues and withdrawals



Cover A preliminary drawing by Graham Turner, illustrator of the RAF Uniforms stamps. Richard West interviews the illustrator, and the designers of this series, on page 25. © Graham Turner, reproduced by kind permission.

Availability All items available from Royal Mail Tallents House (address below). Selected items are available at Post Office branches and Post Office philatelic outlets at the main post offices in: Bristol, Cambridge, Chester, Colchester, Coventry, Croydon, Durham, Edinburgh, Exeter, Glasgow, Grimsby, Harrogate, Lichfield, London (Eastcheap & Trafalgar Sq), Newcastle upon Tyne, Norwich, Nottingham, Plymouth, Portsmouth, Princes Risborough, Southampton (High St and Hedge End), Southend-on-Sea, Stevenage, Stroud, Trowbridge, Truro and York.

Royal Mail Tallents House 21 South Gyle Crescent, Edinburgh EH12 9PB, UK. Telephone order line (08.30-17.00 Monday to Friday): 08457 641 641; from overseas +44 131 316 7483. Minimum handling charge UK £1.45, Europe £1.55, rest of world (airmail) £2.15. Some products can be ordered on Royal Mail's website: www.royalmail.com/shop

16 September	Issue Edward VIII & George VI Ingot series – No 6 1951 'Festival' 5s high value (White Cliffs of Dover)
18 September	Issue RAF Uniforms stamps, presentation pack, prestige book, stamp cards, Royal Mail/BFPO cachet cover
19 September	Withdrawal 1st and 2nd Northern Ireland country stamps, printed litho • Postcode advert retail book (issued 20 September 2007)
29 September	Issue 50th anniversary of Country (Regional) stamps miniature sheet, presentation pack, prestige book, press sheet, UK coin cover
29 September	Issue Country collectors pack containing 2nd, 1st, 50p, and 81p stamps for each country (16 stamps)
29 September	Issue National (Machin) definitives stamp cards, 1p-£5 stamps plus NVI issues (24 cards)
29 September	Issue Glorious UK generic sheet
October	Issue Smilers for Kids sheets: Beatrix Potter, Flower Fairies
14 October	Issue Women of Distinction stamps, presentation pack and stamp cards
15 October	Withdrawal Royal Diamond Wedding Anniversary stamps, miniature sheet, presentation pack, stamp cards and press sheet • Machin press sheet

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The British Philatelic Bulletin is published monthly by Royal Mail, 35-50 Rathbone Place, London W1T 1HQ • **Editor** J R Holman • **Price** £1.20 each from Post Office Ltd philatelic outlets • **Annual subscription** £12.95 UK & Europe; £17.95 elsewhere. Send subscriptions to Royal Mail Talents House, 21 South Gyle Crescent, Edinburgh EH12 9PB • **Binders** (to hold 24 issues) £8.50, storage boxes (about 30 copies) £9.95 available by post from Royal Mail (Edinburgh address, above) • **Royal Mail** also publishes the fortnightly *British Postmark Bulletin*, giving details of forthcoming special handstamps. Available on annual subscription from Edinburgh address above: £12.25 UK and Europe, £24.95 rest of the world • **Copyright** Design & text Royal Mail Group Ltd, unless attributed to a specified author. All requests to reproduce any articles should be sent to the Editor, British Philatelic Bulletin, Royal Mail Letters, 35-50 Rathbone Place, London W1T 1HQ • **Design** Robert Maude • **Printed** in Great Britain by Westernham Press • **ISSN** 0953 8119 • **Royal Mail** is a trading name of Royal Mail Group Ltd. Registered in England and Wales no 4138203 registered office 148 Old Street, London EC1V 9HQ

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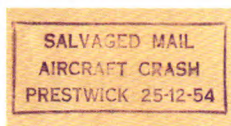
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This month Celebrating our 45th birthday

THIS ISSUE marks the *Bulletin's* 45th birthday; it started as a duplicated newsletter for the newly formed Philatelic Bureau in September 1963. It is pleasing that we still have readers who have subscribed since the first issue. Over the years we have expanded the *Bulletin* to include a wide range of features to cater for collectors of British stamps of all reigns, also those with an interest in the history and story of the posts. We hope you enjoy this issue which includes a preview of the first special stamps for 2009 •

Stamp scene News and upcoming events: Glenn Morgan keeps you posted



Forthcoming exhibitions Autumn Stampex will be at the Business Design Centre, Upper Street, Islington, London N1, 17-20 September. Opening hours are: 11.30-19.00 on Wednesday, 10.00-18.00 Thursday and Friday, and 10.00-17.00 Saturday. Many dealers (including about 20% from overseas) will offer everything from classic stamps to new issues, postal history to philatelic accessories. The National Youth Stamp Group caters for the younger visitors with a range of activities, including a Saturday afternoon auction. The Royal Mail stand will offer the full range of current stamps and philatelic products. The RAF Uniforms stamps and prestige book go on sale on the Thursday, when a special Stampex First Day of Issue postmark will be available. Collectors interested in Smilers will be able to get their image on labels at the Instant Smilers booth on the Royal Mail stand.

The main 'Military Messengers' display on the 'Village Green' area covers 90 years of undercover and frontline communication from telegram to e-mail. On the mezzanine floor, the BPMA will show their 'Timeless & Classic: Elizabeth Queen & Icon' exhibition on the development of the Machin design. A free exhibition postcard features an unadopted design for the 1986 History of the RAF issue. The Stampex business customised sheet contains 10 of the 2001 'THANKS' Occasions stamp with aircraft on the adjoining labels – Avro Lancaster, Tornado, Spitfire, Harrier, Nimrod, etc. The sheet will be on sale at the information stand. The Business Design Centre is near Angel underground station (Northern line) •

Autumn Salon Write to CNEP,
4 rue Drouot, 75009 Paris,
France, or visit www.cnep.fr

Two international exhibitions will be held in September – Praga 2008 at the Exhibition Grounds, Prague, Czech Republic (12-14 September) and WIPA 08 at the Austria Centre, Vienna, Austria (18-21 September). For details, see Stamp Scene in the February, March, and May *Bulletin* •

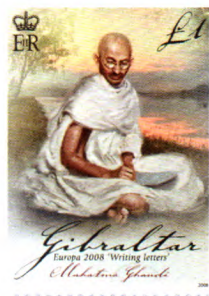
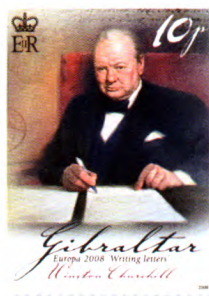
The 62nd Autumn Salon of Philately will be held at Paris Expo Espace Champerret, 6-9 November 2008. There will be 70 dealers present, plus 10 European post offices, with Israel being the guest country. There will be new issues from phil@poste (French PO), demonstrations and much more besides. The show, the French equivalent of London's Stampex, is organised by CNEP, the Philatelic Traders Society (PTS) equivalent •

A Philatelic Festival is to be held in Rome at the Palazzo dei Congressi in the EUR quarter, from 21 to 25 October 2009, organised by Poste Italiane, Federation of the Italian Philatelic Societies, and Association of Italian Philatelic Traders. Italia 2009 will include a competitive exhibition, open to collectors from European and Mediterranean countries, as well as from Canada, USA, Argentina, South Africa and Australia – countries with large communities of Italian immigrants and their descendants. The exhibition comprises the following classes: aerophilately, thematic philately, traditional philately, maximaphily, postal history, and philatelic literature. It is under the patronage of the Federation of European Philatelic Associations, with International Federation of Philately (FIP) recognition. Italia 2009 will host a large trade fair, attended by dealers and many postal administrations, and be further enriched by a number of cultural and promotional activities •

Italia 2009 enquiries Visit www.italia2009.it until further contacts are available.

For general information email info@italia2009.it or contact the overall commissioner at commissioner@italia2009.it

Potential exhibitors should note that the British national commissioner has yet to be appointed.



Europa stamps In April and June we featured some of this year's Europa stamps from Cyprus, Jersey and Vatican City, on the theme of the Letter. This month we show Gibraltar's Europa issue, featuring letter writing by four great names of the past: Sir Winston Churchill, Lord Nelson, John F Kennedy, and Mahatma Gandhi •

Gibraltar Philatelic Bureau
PO Box 5662, Gibraltar, e-mail info@gibraltar-stamps.com or see www.gibraltar-stamps.com

Exhibition Study Group The 2008 Annual Convention of this group, devoted to the study and conservation of all matters relating to exhibitions, takes place on 27-28 September at the Ramada Jarvis Hotel, Hatfield. The Franco-British Exhibition and the 1908 Olympic Games are the main themes, comprising postcards, philately and associated items. All are welcome •

Exhibition Study Group For details, write to Don Knight, 2 Crescent Road, New Barnet EN4 9RF; telephone him on 0208 440 3574 or visit www.studygroup.org.uk

Stuart Rossiter Memorial Lecture The 2008 lecture will be given by Patrick Maselis at 17.00 on 31 October at the Royal Philatelic Society London, 41 Devonshire Place, London W1. His subject will be From the Azores to New Zealand, relating to the (postal) history of all 14 Belgian Colonies: Pre-philately. The lecture explains the motivation, concept, financial plan and implementation of the task to describe in one volume the history and postal history of the pre-philatelic period for the 14 Belgian Colonies.

The Trust is actively seeking new works for publication, so visit www.rossitertrust.com for information on how to apply •

For a free lecture ticket apply to: Stuart Rossiter Trust, c/o David Beech, British Library Philatelic Collections, 96 Euston Road, London, NW1 2DB and enclose a stamped self-addressed envelope.

BL enquiries British Library Philatelic Collections, 96 Euston Road, London NW1 2DB. Telephone 020 7412 7635, fax 020 7412 7780 or email philatelic@bl.uk

The British Library Collections The British Library Philatelic Collections – the National Philatelic Collections of the UK – were established in 1891 with the bequest of the Tapling Collection, and now about 50 important collections or archives are held, all of which have been acquired by donation, bequest, or transfer from Government departments. The total holdings comprise over eight million items, representing almost all countries and periods, and include: postage and revenue stamps, metal dies and plates, essays and artwork, die proofs, plate proofs and colour trials, specimens, postal history (pre-adhesive and later), airmails, booklets, railway letter and telegraph stamps, postal stationery, meter stamps, and local and private posts. All collections are available to researchers by appointment. It would be helpful to the curatorial staff and the researcher if an outline of the work being undertaken is given, so that the full range of material can be made available. While it is advisable to give as much notice as possible when making an appointment, arrangements can sometimes be made at shorter notice by telephone. The Researcher's Room is available from 10.00 to 16.00 Monday to Friday (except public holidays). Researchers must hold a current British Library Reader Pass ●



A vintage printing press on display at this year's Planete Timbre exhibition in Paris.

Planete Timbres This bi-annual French show was held in Paris for nine days in June, and followed its now usual format. It covered the serious side of philately (stamp dealers, post offices, lectures, printing demonstrations and competitive exhibiting), coupled with lots of fun and entertainment largely directed at children (painting, magicians, jugglers, competitions and talks – all very ‘hands-on’ and interactive). Children? Yes, hundreds and hundreds of them! I visited on the Tuesday, and saw that if you removed all of the youngsters and their carers, the large hall would have been almost empty most of the day.

It is clear that the French Post Office (La Poste) takes the nurturing of potential young collectors very seriously, and it must have spent a great deal of money and staff time achieving this aim. One French collector that I spoke to told me that they ship them in by the coach-load so that the organisers can boast at the end of the show about the number of visitors that they had! This comment

was perhaps a little harsh, for at least the children are getting an exposure to stamps, and I am sure that the law of averages means that some will continue to collect when the initial excitement of their day-out wears off. Despite the best efforts of a dedicated few in Britain, I can never recall a time when we had so many children attending a stamp show, and I have been going to them for 40 years. Clearly, we have something to learn from our French neighbours ●



New business customised sheets The last of the famous Peppercorn class A1 steam locomotives was scrapped in 1966. 60163 *Tornado*, a brand new A1, is being brought to life in Darlington. It is the first new steam train for nearly 50 years. Fitted with additional water capacity and the latest railway safety electronics, *Tornado* is a steam train fully equipped for today's main line railway. In early August she moved first to the Great Central Railway, then to the National Railway Museum in York. In the autumn, she should be seen on the main lines running steam specials. Buckingham Covers commissioned railway artist John Wigston GRA to produce artwork for both a Business Customised Sheet and limited edition commemorative covers that will be carried on board. The stamp sheet is designed by Cath Buckingham and will appeal to both stamp and rail collectors.

A new Business Customised Sheet has recently been issued by Adrian Bradbury and features paintings by aviation artist, Mark Postlethwaite. It marks the 65th anniversary of 617 Squadron – The Dambusters – and each sheet border depicts various members of this elite squadron, while the 10 labels feature the Dambusters at war. Sheet costs £30, postpaid to anywhere in the world; limited edition of 1500 numbered copies ●

What town? If you have a partial postmark on a loose Victorian British stamp go to <http://philately.ttrr.org/gb/towns/victowns.html> (note lack of www), where you can enter what you have (including spaces, apostrophes, commas, periods and plus symbols) and the database will return its results. I entered MFOR and it came up with Romford, Cromford, Stamford and Stamford Bridge. The database currently has 5165 known postmarks, and more are added whenever users submit scans. A useful free resource provided by John A McCulloch ●

A1 Pacifics Price £24.95 plus one-off £1.65 postage. Order by post: Buckingham Covers, Warren House, Shearway Road, Folkestone CT19 4BF. Orders by phone: 01303 278 137. Online orders to: www.buckinghamcovers.com

Dambusters Price £30 post-paid. Send cheques, payable to A G Bradbury to: 3 Link Road, Stoneygate, Leicester LE2 3RA, or order online at: www.bfdc.co.uk using the Dambusters link.

Stamp Lover

Postal Stationery
Computers
Checklist of Articles
Guide to Philatelic Research
plus all the National news



Scamp Lover's first cover is shown overlaid.

ocial Philately is a new concept in collecting, although it is probably less than that it has been within its limits, for many years, but not recognized until the various classes of collecting (Country, Company, Epitaphic, or *Collection of Material*, as collection of postal history, unphilately), philately may be considered as components of social aspects. These philatelic material (such as official documents, shipping and insurance commercial services, etc.) not only contribute to the collection but integrate with the story, often forming the basic framework of the philatelic items are constructed. It is to link the social/economic history to philately as a part of philately.

The aims of Social Philately is to present a history and to illustrate the relevance or impact of postal systems in social history. You can tell the story of the development of a nation or country by its stamps, covers and documents, likewise industrial background to an important event like the Olympic Games, the American Revolution or the English Civil War, the Siege of Paris, etc. It is brought to life in a collection of Social Philatelic contributions, such as sending a letter to the development of a business or industry such as timber, textile, mining or brewing industry. It can also be subjects for a Social Philatelic collection.



Journal of Management Education 35(1) 10-11

Why? Look for globalists, styers and non-planners, items which relate directly to your life. Remember - the reader, the variety of items, more enjoyable (your collection will be to you, others). The items listed under "What to Call" are just some of those possible - stamp and postcard collections, but are complete - some items are listed.



Step 8. Mount your items on "album" pages, with stamp hangers or corner mounts for cards.

What to Collect

Philately represents a study of the development of postal systems and products used in the operation of postal systems. It includes material which can be included in any class of philately as well as non philatelic items which are directly related to the operation of products of a postal system, either as postal equipment or as material developed by someone to meet or post office services and products.

The National Savings Movement is a long and interesting story. Fred Utter, head of the movement, shows how the WWII period, and all its extra dimensions to the



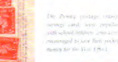
Savings stamps.



CAVITICITY C



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16.1.2. 131 (continued)



100

Stamp Lover celebrates its centenary 'The keynote of the *Stamp Lover* will be enthusiasm', wrote Fred Melville, founder of the Junior Philatelic Society, in the very first edition of the journal in June 1908. A century later, the JPS's successor, the National Philatelic Society, recently celebrated the centenary of *Stamp Lover* with a bumper edition. The 100-pages issue features a re-design, with full-colour illustrations and articles reflecting the diversity of philatelic interests and which also review the development of philately during the past century. The issue is prefaced with an extract from the very first issue, including the editorial where Melville expresses his views about enthusiasm for stamps, stamp collecting and the JPS. That enthusiasm has been reflected ever since in the pages of subsequent issues of *Stamp Lover*.

Articles by expert contributors not only mark the centenary, but also inform and educate on philatelic issues today. Subjects include research, social philately, aerophilately, *Machins*, *thematics*, postal stationery and computers in philately. There is also a look back to 1908 and issues then current, and a philatelic history of the 1908 Franco-British Exhibition.

The British Philatelic Trust has provided financial support to enable local philatelic societies in the UK to receive copies. This will allow their members to benefit from the research provided by the contributors.

Copies of this excellently produced centenary issue may also be obtained by Bulletin readers from the National Philatelic Society, c/o British Postal Museum & Archive, at the address given at left.

Stamp Lover appears six times a year and is free to nps members. The Society holds its monthly meetings in London and occasionally elsewhere in the UK; meetings, except the AGM, are open to all. If you would like to attend, or know more about the meetings, *Stamp Lover* or the Society's renowned Philatelic library, visit www.ukphilately.org.uk/nps or contact the Honorary Secretary, Peter Mellor, at the above address.

For more on the nps see Richard West's article in the June *Bulletin*. Ron Negus wrote about the great philatelist Fred Melville in November 1999. •

London 2010 Bulletin now ready The international stamp exhibition, London 2010, at the Business Design Centre, London N1, 8-15 May 2010, will form part of the Festival of Stamps, an extravaganza of philatelic events in London and throughout the UK that year. London 2010 will attract collectors from all over the world; over 60 countries have already nominated their Commissioners. Applications for entries will be welcome in all internationally recognised classes except Maximaphily and Astrophilately. The One Frame Class will be devoted to material of the reign of King George V, who came to the throne on 6 May 1910. Entries in the Youth Class will also require only one frame. London 2010 will be two exhibitions in one; in order to accommodate as many competitive entries as possible, these will be shown in two halves, with some classes on display during the first four days, others on the final four days.

The exhibition Bulletin and application forms are now ready. Potential exhibitors should note special regulations for London 2010, and be aware of the FIP regulations for all international stamp exhibitions •

Bulletin & application forms

National Associations provide details of Commissioners, who can supply copies. Application forms must be received in London by 1 February 2009.

UK collectors should contact the UK Commissioner: John Hayward, Stamp World Exhibitions, Suite 101, Business Design Centre, 52 Upper St, London N1 0QH.

The Bulletin and application are also available on website: www.london2010.org.uk

Royal Mail news New issues and products

• 2009 issues • Clive Abbott

Special issues The special issue for this month is RAF Uniforms which is on sale on 18 September, the second day of Autumn Stampex. The stamps were shown here in June. A miniature sheet and prestige stamp book for the 50th anniversary of country (regional) stamps will be available from 29 September – this issue was previewed in July; the cover of the PSB is shown here •



Glorious United Kingdom Following the issue of Glorious Country sheets for Wales (1 March 2007), England (23 April 2007), Scotland (30 November 2007), and Northern Ireland (11 March 2008), a UK sheet will be available from 29 September containing five each of the 1st class stamps for the four countries plus appropriate scenes on the labels. The stamps and labels, set against the background of the Union Flag ('Union Jack') are self-adhesive. The sheet was designed by Neon design agency of London and printed in litho by Cartor. Price £7.75. See the August *Bulletin*, page 365, for an illustration of the sheet and a full list of locations featured on the labels.

A UK coin cover will also be available, price £13.95. This commemorates both the 50th anniversary of country (regional) stamps and the 25th anniversary of the introduction of the £1 coin. It bears the country stamps miniature sheet cancelled by a special London SW1 postmark and the 2008 £1 coin. Shown on the cover are the designs of the £1 coins depicting the thistle (Scotland), leak (Wales), flax (Northern Ireland), and oak tree (England). The coin cover insert gives a history of the stamps and coins •

New collector's pack (right) and two of the 17 Machin definitive stamp cards to be issued on 29 September.



New definitive and country stamps products To coincide with the recently issued miniature sheet and prestige book for the anniversary of country stamps, a new collectors pack (shown above) containing one of each of the current 2nd class, 1st class, 50p, and 81p stamps for England, Scotland, Wales, and Northern Ireland (16 stamps in all) will go on sale on 29 September, priced £8.30. Also out that day will be a set of Machin definitive stamp cards reproducing the 17 current valued stamps from 1p to £5, plus seven NVI stamps – 24 cards in total, price £9.60. The NVI stamps comprise 1st and 2nd class standard and 'Large' size, Europe and Worldwide up to 40 grams and Worldwide postcard rate. All these stamps were shown in the April *Bulletin*, on page 233. Two of the new cards are shown at left ●



2009 issues The issues for 2009 are shown below. Stamp values and other information will be published nearer the time of issue. The Treasures of the Archives book will now be issued in August, not May as originally announced. Miniature sheet is abbreviated 'ms', prestige stamp book 'psb' ●

13.01.08 Design Classics (10 stamps and PSB)

22.01.08 Robert Burns (MS)

12.02.08 Charles Darwin (6 stamps, MS and PSB)

26.02.08 Celebrating Wales (MS)

17.03.08 Pioneers of the Industrial Revolution (8 stamps)

21.04.08 Monarchs 2: House of Tudor (6 stamps and MS)

19.05.08 Action for Species 3: Flora (10 stamps and MS)

16.06.08 Mythical Creatures (6 stamps)

27.07.08 Olympic Sports (10 stamps)

18.08.08 Wall boxes (MS) and Treasures of the Archives PSB

01.09.08 The Fire Service (6 stamps)

17.09.08 Royal Navy Uniforms (6 stamps and PSB)

08.10.08 Best of British (10 stamps)

03.11.08 Christmas: Stained Glass Windows (7 stamps & MS)

Coming off sale The stamps marking the 60th wedding anniversary of The Queen and the Duke of Edinburgh will come off sale on 15 October ●

Smilers for Kids Royal Mail is developing a new product primarily for children, mindful that relatively little in our existing programme is designed specifically for the under-12s. Smilers for Kids will form part of a series of products that will consist of sheets of 10 stamps with corresponding labels sold in a pack with other material designed to appeal to younger folk – the stamp collectors and philatelists of the future. The labels adjoining the stamps and the sheet background will show popular children's characters: Mr Men/Little Miss, Flower Fairies, Noddy, and Beatrix Potter. The first sheets, on sale from October, feature Beatrix Potter and Flower Fairies.

The Beatrix Potter sheet comprises 10 'New Baby' stamps with an image of Peter Rabbit on the adjoining labels and a picture from the book on the sheet background. The sheet will be sold in a pack which includes five baby announcement cards with a place to position a photo. The card will be self-seal, so there is no need for an envelope. The stamps and labels will be particularly appropriate for use on Christening cards and invitations.

The Flower Fairies pack includes 10 Flowers stamps with attached labels featuring 'Almond Blossom', one of the fairies from the stories. The pack folder includes a picture of Almond Blossom, which can be cut out and placed in a garden or be used to decorate a bedroom. The Flower Fairies stories are particularly popular with 7-11 year old girls.

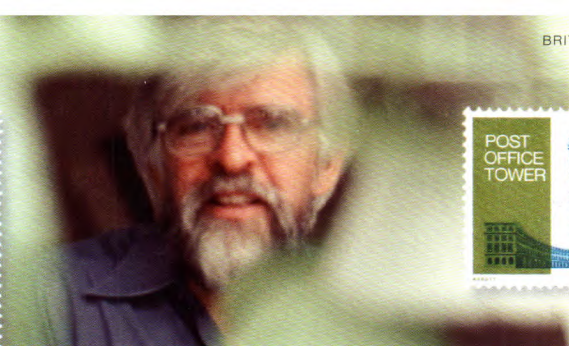
The packs will be available from selected Post Office post shops and by mail order from Royal Mail Tallents House, price £7.95. The Smilers for Kids sheets are printed in litho by Cartor •

Obituary We are sorry to report the recent death of Angela Reeves, who worked in Royal Mail's Stamp Design team in the 1980s and 90s, particularly involved in the design of presentation packs, FDCs, prestige stamp books and the popular Yearbook, which won joint first prize in a design competition organised by *Print Buyer* magazine in 1987. She undertook, in her free time, the design of Douglas Muir's acclaimed book *Postal Reform and the Penny Black* (1990), and also took a keen interest in the design of the *Bulletin*. She will be best remembered by readers for her informative article on the Jeffery Matthews Colour Palette, published here in January and February 1993.

Jeffery Matthews writes: From the mid 1980s to mid 90s, I had the privilege of working with Angela on a variety of projects, most notably a new range of colours for the Machin definitives. She had a keen eye, was meticulous in her attention to detail, and was forthright in the expression of her opinions on design matters, which were well considered, and upon which we rarely disagreed, although the agreement sometimes was arrived at through vigorous discussion. She had a very acute colour sense; something perhaps which women possess in greater measure than men? Naming the colours showed her preference for a somewhat evocative approach; left to me they would have been factually descriptive, such as 'Grey Pink' instead of her 'Ash Pink'. Angela Reeves made a significant design contribution to Royal Mail and I enjoyed our collaboration over more than a decade. In particular I can never look at the 'palette' without thinking of Angela •



Angela Reeves



Obituary Clive Abbott, a noted stamp designer, died in June. He came to fame in 1965 with the Post Office Tower stamps, which were the first to carry the designer's (and printer's) names. He later designed the 1967 EFTA stamps, although they were not the first choice of the Stamp Advisory Committee, which was overruled by the Postmaster General, Mr Edward Short, and Clive's designs recommended to The Queen. Later accepted designs were the 4d and 1s 1967 Discoveries stamps, three of the Anniversaries set of 1968, and the 9p of the 1972 General Anniversaries set. He also designed the 1966 Christmas aerogramme, and submitted designs for many other issues up to the Films set of 1985. Born in 1933, he studied at Wimbledon School of Art and his first work for the Post Office was the design of greetings telegrams. He also designed stamps for Jersey, Guernsey, Isle of Man, Crown Agents countries, and a number of other postal administrations, some 60 countries in all, of which he visited 40. In 1988 he designed a souvenir sheet given free with the *Bulletin* to mark its 25th anniversary; this featured Rowland Hill and was printed in a combination of photogravure, offset-litho, and letterpress (typography). In the 1990s he was involved with the children's stamp design competitions at the Stamps exhibitions held at Wembley. A friendly and helpful man, Clive also undertook design work for organisations as diverse as the Bank of America, BT, House Builders' Federation, Brooke Bond Oxo, Legal Aid Board, and the Worshipful Company of Makers of Playing Cards. A useful account of his work, written by Richard West, was published in the Spring 2007 issue of *Cross Post* (journal of the Friends of BPMA); this featured some of his unissued designs for British stamps and his preliminary sketches for the EFTA stamps. He played an important part in the development of British stamp design in the 1960s – thought by many the most exciting decade in British philatelic history •

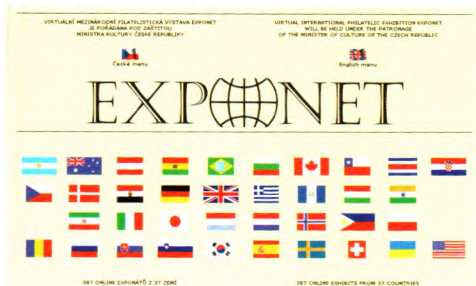
A personal tribute to Clive Abbott, by the eminent stamp designer Jennifer Toombs, will be published here next month.



Special prize draw Win A Timeless Classic

THE WINNER of this month's draw will be sent a copy of Douglas Muir's acclaimed book on the Machin stamp, *A Timeless Classic – the Evolution of Machin's Icon*. Four runners-up will win a block of four of the £1 definitive printed in ruby to mark the 40th anniversary of the Machin series. For a chance to win, simply write your name and address on the back of a postcard and send it to Machin Draw, British Philatelic Bulletin, Royal Mail, 35-50 Rathbone Place, London W1T 1HQ to arrive by 30 September •

Philately online Ron Negus reviews a virtual exhibition site



IN THIS COLUMN in the March 2007 *Bulletin*, I reviewed a site from the Phillipines which was hosting a virtual exhibition of stamps. This site, named *Quezonpex 3*, after the name of the philatelic society that arranged getting the exhibits together, was the first one I had seen. I have now discovered another virtual exhibition site, hosted from the Czech Republic, which contains more exhibits than the *Quezonpex* site, although the concept is identical.

The Czech online exhibition (address above) is named *Exponet*. It is a part of the website run by *Japhila*, an electronic philatelic magazine that has been operating on the internet since 1999. *Exponet* is intended as a non-competitive, public showcase of high quality exhibits covering all philatelic areas and time periods. Displays may be written up in any language.

The screen presentation for each display follows that found in a normal philatelic exhibition, with the frames each containing sixteen sheets. Some of the entries contain only a single frame, whilst others run to five or more. This allows for a general overview of the layout to be seen before any study is made of individual pages. Enlarged, and easily readable, copies can be shown on the screen by simply clicking on any individual page in the overview frame.

The entries are classified under various main headings. These classes are set up for the groupings often found at international exhibitions, and include traditional philately, postal history, postal stationery, aerophilately, astrophilately, thematics, literature and revenues. To help returning visitors to the site, there is also a separate listing

www.japhila.cz/hof Although this website is hosted from the Czech Republic, all the significant information needed for navigation is also given in English. Some of the exhibition pages it contains are written up in languages other than English, but this does not detract from the enjoyment of the material being shown.

of the last five exhibits that have been added. In addition, there is a section for entries by young collectors, and a Court of Honour that hosts a display from the Philatelic Museum in Prague.

Access to exhibits can be achieved in two ways. There is a listing by each main class, in which the displays are shown according to the date on which they were submitted. Alternatively, there is an alphabetic index, where the entries are listed according to their title.

Whilst these are adequate for finding a particular exhibit, it would be helpful if an index by countries or topics could be added as well. The country in which the exhibitor lives is shown in all the indexes but there is no indication of the language used for the writing-up. This would be another practical addition to the site, since some entries bear an English title in the index, but are written up in the exhibitor's native tongue. Obviously, this does not detract from the viewer's ability to examine the stamps, covers, etc, regardless of the language used on the pages, and this may be why the site administrators think this factor is not worthy of inclusion.

The site contains a page that explains the technical specifications needed to submit individual pages for any display to be included on *Exponet*. The site's organisers undertake the arrangement of submitted pages into frames, and their transfer to the main exhibition site. The opening page claims that it now contains 387 exhibits, received from 37 countries. The number of visitors is quoted to be nearly 2 million since July 2004, which is a good indication that virtual philatelic exhibitions of this nature have a future. They certainly offer an excellent opportunity for all collectors to examine high quality philatelic displays, via their computer screens ●

Design Classics The first special stamps of

Supermarine Spitfire, design by R J Mitchell; Mini Skirt, by Mary Quant; Mk 1 Austin Mini, Sir Alec Issigonis; Anglepoise Lamp, George Carwardine; Concorde, Aerospatiale-BAC

1ST



Supermarine Spitfire
Designed by R J Mitchell

1ST



Mini Skirt
Designed by Mary Quant

1ST



Mk 1 Austin Mini
Designed by Sir Alec Issigonis

K2 Telephone Kiosk, Sir Giles Gilbert Scott; Polypropylene Chair, Robin Day; Penguin Books, Edward Young; London Underground Map, Harry Beck; and Routemaster Bus, team led by A A M Durrant

1ST



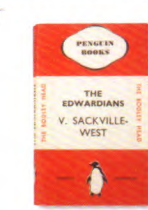
K2 Telephone Kiosk
Designed by Sir Giles Gilbert Scott

1ST



Polypropylene Chair
Designed by Robin Day

1ST



Penguin Books
Designed by Edward Young

THE FIRST SET OF special stamps for 2009 comprises 10 1st class stamps, printed as a se-tenant block, featuring British design classics of the 20th century. The issue will go on sale at Post Office branches, Tallents House, and Post Office philatelic outlets on 13 January. The stamps have been designed by HGV design group of London, and were printed in litho by Walsall Security Printers.

FIRST DAY FACILITIES Orders for serviced FDCs must reach Tallents House (address below) by the day of issue. Collectors may send stamped covers on the day of issue to: Royal Mail, Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB (Tallents House postmark), or a Special Handstamp Centre (Longbridge, Birmingham postmark), marking the outer envelope 'FDO901' (Tallents House), or 'FDO902' (Longbridge). For details of sponsored special postmarks see the *British Postmark Bulletin*.

Design classics on stamps Some of the subjects of the new stamps have featured on earlier stamp issues. The Spitfire was shown on four of the 1965 4d Battle of Britain stamps, and also on the 20p value in the 1997 Architects of the Air issue. The Mini car was shown on the 6d stamp of the British Technology issue of 1966, and Concorde on three stamps marking its first flight in 1969, and on the 1st class Airliners stamp of 2002. It also featured on the cover of a 50p stamp book in 1991. The familiar red phone box can be discerned on the 63p stamp showing Ballyroney PO in the Post Offices issue of 1997, and on the 1st class Emmerdale stamp in the rty set of 2005. Finally, a Routemaster Bus was featured on one of the stamps in the Buses issue of 2001 ●

2009: a celebration of iconic British designs



Design Classics prices

Set of stamps	£3.60
Presentation pack	£4.10
First day cover envelope	£0.30
Prestige stamp book (PSB)	£7.68
Serviced first day cover stamps (UK customers)	£4.71
Serviced first day cover stamps (overseas customers)	£4.01
Serviced first day cover PSB pane (UK customers)	£3.58
Serviced first day cover PSB pane (overseas)	£3.05
Stamp cards set	£4.00
Generic sheet	£7.75



Presentation pack The pack (left), is written by Jim Davies, designed by HGV, and printed by Walsall. It provides an interesting account of the design icons featured on the stamps, with portraits of the designers, and illustrations redolent of the 1960s.



DESIGN IS USUALLY ABOUT THE HERE AND NOW - THE EXPRESSION OF A PARTICULAR AGE. IT IS INFORMED BY THE AVAILABLE TECHNOLOGIES, INFLUENCED BY PREVAILING TASTE, AND IS OFTEN A RESPONSE TO A PARTICULAR POLITICAL, SOCIAL OR CULTURAL AGENDA OF THE TIME.



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BRITISH
DESIGN
CLASSICS

Royal Mail First Day Cover



Royal Mail Talents House: 21 South City Crescent, Edinburgh EH12 9PL



the cultural landscape? Perhaps it's a bit of both. Certain bright-red classics have become inextricably linked with the picture-postcard version of Britain's streets: the ROUTEMASTER BUS, developed by a team led by industrial designer AAM Durran in the 1960s; the #2 TELEPHONE KIOSK designed by Sir Giles Gilbert Scott in the mid 1920s; and the pillar box, introduced in 1853. The hop-on, hop-off Routemaster has a particular affinity with London, where it transported people around the capital with character and efficiency for decades but then so has an unassuming, but strikingly imaginative piece of minor design perfected in the early 1930s by the electrical

The proposed 1946-47 regional issues

Martin Robinson on stamps that never were

Last month's *Bulletin* included a publication about the first regional stamp issues for Scotland, Wales, Northern Ireland, Jersey, Guernsey and the Isle of Man. Lack of space prevented more than a passing mention of earlier suggestions for regional issues. This article deals with the proposals made in 1946-47 which, although abandoned, laid the foundation for the later issue.

ALTHOUGH THERE HAD been occasional calls in the 1930s for different stamps for the regions of Britain, the idea for the stamps discussed in 1946-47 originated in March 1946, at a conference held in Jersey where one of the topics was publicity to revive Channel Islands tourism after the German occupation. A letter to the Home Office suggest-

ed that Jersey and Guernsey should each have their own distinctive stamps or at least a postmark slogan. A reply from the General Post Office (GPO), to whom the letter had been forwarded, advised that policy was to issue a single set of definitives and that special stamps were restricted to important national events or those of international postal significance.

The Home Secretary, Mr Chuter Ede, had been lobbied by officials on a recent visit to the Channel Islands, and wrote further to the Postmaster General (PMG) in support of special stamps. The Postal Services Department reminded him that if the principle of a single set of stamps was abandoned, there would be little argument for resisting similar requests from other regions of the country. The prospect of six sets of stamps, each valid only within its own region, was not to be contemplated. The PMG advised Chuter Ede that the policy of restricting issues to what was strictly required meant that British stamps enjoyed high regard amongst philatelists and foreign administrations, which outweighed any small, temporary advantage the Channel Islands might experience.

The Director of Postal Services, J E Yates, put forward the alternative suggestion of issuing a new set of definitive stamps incorporating national emblems. There appeared to be two ways of doing this: either including the coats of arms of all six regions on each stamp, or allocating each coat of arms to one or two values in the range. The King's head would have to be reduced in size and moved from its central position, and these considerations became the focus of attention during the coming months.

The GPO requested sketches of the coats of arms of the six constituent parts of the United Kingdom from the College of Arms, who were told in confidence of a proposal to feature them on a new definitive issue. W H Rhodes, General Manager of the printers Harrison & Sons, was asked to consider how to arrange possible stamps, and how much the King's head would have to be reduced. By November of 1946 he submitted eight bromides showing crowned and uncrowned heads reduced and placed in the top right-hand corner, the Manx arms and floral emblems or waves, and Scottish lions, thistles, waves with or without the St Andrew's Cross in the background. Essays were also printed of the King's head, crowned and uncrowned, at various reductions and placed centrally, at the top, or top right to show the smallest reduction consistent with good reproduction and recognition (see pages 18-19).



A 1946 design for a Channel Islands Regional stamp. At this point it had been decided that designs would show the coat of arms for each region or country, together with the head of King George VI.

In November tentative designs for new stamps were sent to the College of Arms, with a request for further suggestions. One difficulty was that the Arms of the Channel Islands were identical to those of England, and including the words 'Channel Islands' to distinguish them was not thought a practicable solution. Could another symbol be suggested, corresponding to the Welsh dragon or the legs of Man? A G B Russell, Lancaster Herald, was also advised that any new stamps would have to be of the same dimensions as the present definitives, because of the demands of printing and perforating machinery and the widespread use of stamp vending machines.

In reply to queries from the Channel Islands' authorities about the design of possible stamps, the GPO replied that the King's head was to remain the main feature of the stamp, but might be slightly reduced and moved from its central position to make space for the design. The idea was for a single set of definitive stamps with one or more designs bearing regional insignia; it was unlikely that local artists would be commissioned as they would not be familiar with the demands of minuscule design, but general suggestions from the Islands would be welcome. ►

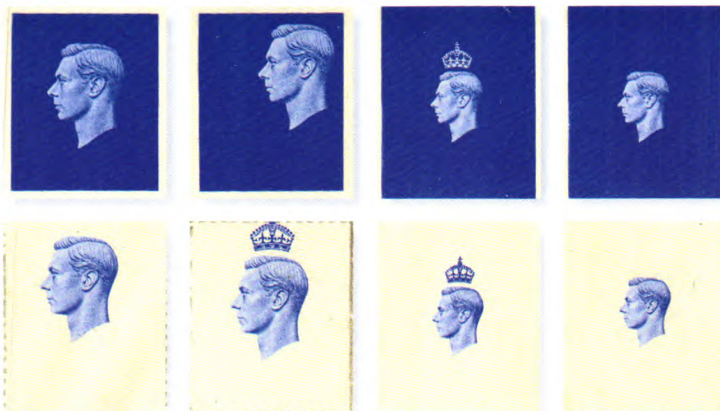


Top left and second from left: drawings for proposed 1946-47 designs for the Isle of Man stamps. The other designs shown are proposals for the Scottish issues, incorporating the national symbols of the thistle, tartan and the saltire cross. Finding appropriate symbols for each region was to prove one of the difficulties of the design process.

In December 1946 the GPO contacted the Home Office about the proper body to consult about a Welsh emblem. The reply was that the question came at a delicate time, as Welsh autonomy had been before the House of Commons and nationalists were asking for a 'Welsh quartering in the arms of the United Kingdom in which at present only those of England (twice), Scotland and Northern Ireland appear'. England, Scotland and Wales had recognised floral emblems in the rose, thistle and leek (or daffodil), but the shamrock represented the whole of Ireland. As far as heraldic symbols were concerned, whilst England had three lions (or leopards) passant, Scotland a lion rampant, Northern Ireland the Red Hand of Ulster, and Wales the dragon, the Channel Islands had no arms distinct from those of England.

The position on the proposed stamps was discussed at Postal Headquarters in January 1947, where two main options were put forward: six stamps in the low value definitive series to carry regional heraldic designs; or two stamps each to feature regional designs, leaving the 6d unchanged, as it was the most important value because of its fiscal use. The values might be allotted in proportion to amounts sold in the six regions or on the basis of populations, although it was recognised that however the allocation was made, resentments might arise. Further complications included the possible alteration of postal rates in the forthcoming budget, and the fact that the GPO was not at present complying with UPU regulations with regard to the colours of stamps for certain rates (these were abandoned in 1952).

The way now seemed clear to design stamps bearing the King's head, possibly slightly reduced; the denomination no smaller than on current stamps; and a regional emblem. The head was not to be significantly reduced in size or prominence because of the unique (although unofficial) privilege accorded Great Britain in having its stamps identified by the sovereign's head rather than a name. To ease the problem of fitting in all the component elements of the design, it had already been established that the words 'Postage' and 'Revenue' should be omitted. The following month, however, a letter from the authorities in the Channel Islands expressed a preference for a complete set of stamps for sale in the Islands only.



Essays by Harrison & Sons, experimenting with different sizing and positioning of the King's head.

In April Harrison provided the GPO with further bromides incorporating regional heraldic emblems, but it appeared that the whole matter was in abeyance, as the Home Office was expressing fears about the local jealousies likely to be stirred up, and the contentious nature of some of the emblems. Nevertheless, instructions for artists were drawn up as a guide for the preparation of new definitive stamps, up to and including the 1s value. The designs were to be approximately of the same colour as the current stamps of the corresponding values except that the inks used for the ½d to 3d stamps were to be richer and deeper than the current issues. The stamps were to be printed by photogravure, with the dimensions of the printed surface of each stamp to be 0.71 ins by 0.86 ins. The denomination of the stamp must be shown once in numerals, approximately the same size as in the current 2d stamp, but not be shown in words. The words 'Postage' and 'Revenue' were not to be included, and no other words were to be introduced except as the description of a scene or an object. The designs were to include the King's head, which was not to be smaller by more than one third than on the current stamps. The remaining space was to be devoted to designs, featuring something typical of the six regions. Coats of arms or floral emblems might be considered but the artists were given complete freedom of choice.

What killed off the issue in the end was the very practical consideration of supplies in the immediate post-war period, particularly the availability of watermarked paper. The GPO decided that preference must be given to the proposed issue of stamps for the Olympic Games of 1948, and now considered that the best plan would be for a special issue of two pictorial stamps for the Channel Islands, current for a limited period only. It should be possible to issue both the Olympic Games and Channel Islands stamps during the course of the next year. This is what happened, although in the event the stamps, showing seaweed gathering, or 'vraiking', were also put on sale at head post offices on the mainland and were valid for postal use throughout the UK. The matter of regional stamps was then shelved until the late 1950s. ●

An exhibition about the 50th anniversary of the Regional issues of 1958 is currently on display at the British Postal Museum & Archive – see the *July Bulletin* (page 332) and August (page 366) for details. The exhibition also includes the proposed 1946 designs, described here.

A miniature sheet and prestige book for the Regional stamps anniversary go on sale on 29 September, shown in the *July Bulletin*, on pages 338-39.

The postal stationery cut-out Colin Baker describes an unusual collection of covers



A Penny pink stamp dated 11 October 1848, cut from a Post Office envelope and used in 1859.

SOONER or later most philatelists get side-tracked away from their main collecting themes. This is probably just as well when you consider how difficult it can become searching out those last few items to complete just one or two album pages. I'm one of those people who wander off the main path, and one area that has fascinated me for the last few years is the use of stamps cut from postal stationery.

When stamps were first introduced by the Post Office in the 19th century, they were looked upon as tokens or receipts for the payment of postage.

To the Post Office, it made no difference if a stamp was printed in a sheet of 240 or singly on an envelope or lettersheet. It simply indicated that postage had been paid. Individual post offices and main sorting offices were rigorous in cancelling or obliterating all stamps, and so the possibility of a postal stationery stamp being re-used was so remote that it did not influence the decision to allow their use as cut outs. Thus the cut-out was born.

However, the use of cut-outs in the first 30 years following the introduction of stamps was limited to those cut from envelopes or lettersheets that had either been spoiled, or perhaps delivered by hand. It follows that there are a limited number of letters which have survived for us collectors today.

When prepaid postcards and newspaper wrappers were being considered in 1870, the Post Office became worried that with the increase in the number of items passing through the post, many of these would miss being cancelled. There were even plans to use perforating devices to cancel postcards in bulk, such were their concerns. They decided that, following the introduction of postcards and newspaper wrappers from 1 October 1870, stamps cut from postal stationery would no longer be acceptable for the prepayment of postage.

Of course, this did not stop some people from continuing to try to use cut-outs. Some writers would carefully cut around the stamp so that at first glance it is difficult to see whether it is a normal item of postal stationery or a stamp cut from one. Others were less careful and made simple, square cuts, not worrying that this made the cut-out glaringly obvious. Whichever method they used, generally they were successful and their envelopes passed through the sorting office unnoticed. But occasionally cut-outs were spotted by eagle-eyed postmen and a charge made on the item.

By the beginning of the 20th century cancelling machines were in general use, handling and cancelling many more items of post than had been possible previously. The Post Office was confident that once again all stamps were being cancelled and, following pressure from the public, on 1 January 1905 the use of stamps cut from postal stationery was again allowed.



From top: Four STO stamps with advertising rings, used by the philatelic dealer William Lincoln, 1910; Three Edward VII stamps neatly cut to shape to pay the foreign letter rate of 2½d, 1905; and a pair of 2d George V stamps printed cou-bêche and used by H Edgar Weston, 1915.

In the first few years following the relaxation of the ban, a large number of envelopes and postcards were sent through the post, being paid with cut-out stamps. One can imagine the public searching through their cupboards and desk drawers for any unwanted stationery, particularly from the Queen Victoria period which they suspected would soon be invalidated. Some of the stamp dealers of the time used cut-outs when writing to their clients, while others had STO stamps specially printed to be used as cut-outs.

A dealer who took the use of cut-outs to extremes was H Edgar Weston. He must have been persuasive, as he convinced Somerset House officials to print embossed stamps in sheets of 48 with the central two rows cou-bêche (neck to neck). He used these on envelopes in as many different ways as he could imagine, fixing single stamps, pairs of cou-bêche stamps, blocks and different values, most of them being sent back to himself for later resale.

During the First World War Weston arranged for Lieutenant Commander Ralph L Clayton to post some of his covers from the battleship HMS *Queen Mary*. Mail from ships during this period was struck with a 'dumb' canceller, which obliterated the stamps with a group of lines, but gave no information about the ship or the date of posting, in case the mail fell into enemy hands. Unfortunately for Weston, in 1916 HMS *Queen Mary* became caught up in the Battle of Jutland off the Danish coast, and was sunk by



Belgium.



From left: 2d postage paid in cut-out stamps, which have been disallowed and double postage due applied, 1922; a pair of 1d stamps from the sheet gutter prepared for and used by H Edgar Weston in 1920; and a commercial cover sent from Barclays Bank to Canada in 1960 with a cut-out taken from a 1957 registration envelope.

enemy fire, taking some of his covers to the seabed. Commander Clayton also lost his life in the battle. However, many of Weston's special envelopes had already left the ship, and these often appear for sale today.

Weston also persuaded an army officer, Lieutenant Colonel A S Bates to post some envelopes from the front in France. At the time, postage for the armed forces on active service was generally free, but Weston adorned his envelopes with blocks of stamps cut from his specially prepared sheets. The base post office in France was suspicious of these stamps, suspecting them to be forgeries, and refused to cancel them. Arriving in London they were recognised for what they were, and many were cancelled with ink that Weston likened to having been applied with a brush. Other envelopes had the stamps crossed through with blue crayon. Weston's protests to the Post Office about these cancellations fell on unsympathetic ears, but he eventually decided that as these were official cancellations, they were a novelty.

Weston's fun and games came to an end in May 1916. The authorities were suspicious of the number of high value stamps in multiples and blocks passing through the post, particularly from areas of conflict where our armed forces were under constant attack. The Postmaster General finally acted, and refused to execute any more warrants for embossing sheets of stamps, but Weston had already amassed quite a few sheets of embossed stamps and was able to create many more covers over the next few years.

This is not the end of the story, for after the Second World War Weston managed to create new items of postal stationery. He persuaded the stamping office, now in Harrow, to print King George VI and Queen Elizabeth II letterpress stamps in abnormal positions. This gave him tête-bêche stamps in pairs or groups of four that were later turned into lettersheets and posted from various post offices, some with added local stamps. The Post Office must have realised what he was doing, but chose to ignore it.



Although there were plenty of stamp dealers using cut-outs to create philatelic oddities, there was also a genuine use of cut-outs by the public and by commercial organisations who were simply paying postage with these stamps, having no other motive in mind.

I think one of the nice aspects of this part of the hobby is the collecting of postal stationery which has been uprated with stamps cut from similar items. Some spectacular items have been created in the past, either deliberately or inadvertently, where the cut-outs have been cut to shape and almost look as if they have been printed onto, rather than stuck to, the paper. In exact contrast to the period when cut-outs were banned, one occasionally finds an envelope posted in the 20th century which has been incorrectly surcharged by an over-eager postman. But in general cut-out stamps were accepted and passed unchallenged through the post.

Perhaps by the 1920s the public had used up all the unwanted stationery cluttering their offices, or possibly the First World War changed everything. Whatever the reason, the use of cut-outs gradually declined between the wars. It is difficult to find items used in the King George VI period. At the start of our present Queen's reign, once again the use of cut-outs became more common, with many covers being artificially created by collectors. Even so there were still plenty of individuals and companies using this facility to avoid wasting unwanted stamps from expensive postal stationery.

However today, with so little postal stationery on sale anymore, cut-outs are becoming a thing of the past. It is still permissible to use stamps cut from postal stationery, and occasionally a collector or dealer will use them. So rather than create our own philatelic oddities, we will have to be satisfied with collecting those items that were sent through the post years ago. Alternatively we could find some other little avenue to wander down when our main collection nears completion •

A cover by Oswald Marsh, who traded from Norwood, London, with a King George VI 1½d cut out, 1940; and a 20p air letter stamp used on an inland letter sent to the author, 2001.

Colin Baker is the co-author of *Collecting British Postal Stationery* – reviewed here in March. He has written many articles on postal stationery for the *Bulletin*.

For information on the Postal Stationery Society, write to Colin at 4 Greenhill Gardens, Sutton Veney, Warminster BA12 7AY, or see website www.postalstationery.org.uk

My covers collection by Martin Robinson



This item of mail from the 1954 Prestwick crash was too badly burned to be delivered.

Below: cachets from two other covers which survived the same crash.

SALVAGED MAIL
PRESTWICK 25-12-54

SALVAGED MAIL
PRESTWICK
25/12/54

1954 Prestwick crash At 3.30am on Christmas Day 1954, BOAC Boeing 377 Stratocruiser G-ALSA, en route from London to New York, crashed at Prestwick Airport in Scotland, killing 4 out of 11 crew and 24 out of 25 passengers. The aircraft had descended steeply through low cloud, levelled out too late and hit the ground short of the runway. It became airborne again, then crashed on the runway itself. The accident was attributed to pilot fatigue (the captain was well beyond his permitted hours as the flight had been delayed), the landing lights at Prestwick being out of use for repairs, and possible misunderstandings between the captain and first officer.

A good deal of mail was being carried, including uncut diamonds valued at over £1 million in registered packets. It was some time before investigators knew of the cargo, but after an extensive search of the crash site over several weeks, 90 per cent of the diamonds were recovered.

I am not a collector of crash and wreck mail but a cover has been in my possession for many years. It is addressed to the Overseas Department of Lloyds Bank in Birmingham, bearing a boxed cachet in purple: SALVAGED MAIL / AIRCRAFT CRASH / PRESTWICK 25-12-54, plus another in black UNDELIVERED FOR REASON STATED / RETURN TO SENDER with manuscript endorsement 'Part of Charred Envelope only'. It clearly contained an item of mail too badly damaged to be delivered.

Then in May 2007 a friend from my local philatelic society offered me another cover from the same incident, obtained through family friends in Jamaica to whom it was addressed, with a different cachet (right, above). To my surprise a third cover, addressed to the USA, turned up on eBay less than a fortnight later, with yet another cachet (right, below). Evidently a large amount of mail had been retrieved, some badly damaged and some untouched by the flames, and was painstakingly dealt with, either forwarded to the addressees or, if too badly burnt, returned to the senders •

A uniform issue Richard West visits Atelier Works, and meets illustrator Graham Turner

'STAMPS ARE ALL ABOUT DETAIL.' The words of Quentin Newark, who has created the designs for a set of six stamps being issued on 18 September, the second in the series of three depicting service uniforms. The first set, issued last year, focused on the Army; this year it is the RAF, celebrating its 90th anniversary; next year it will be the Royal Navy's turn. Quentin is a founder and director of Atelier Works and has designed all three sets using illustrations by Graham Turner.

The relationship between Atelier Works and Royal Mail began in 2004, with the set marking the 150th anniversary of the Crimean War. Ian Chilvers, another of the directors of the design group, had previously worked for Mike Dempsey, and so was already known to Royal Mail. The Crimean War project became his. He discovered that the war brought several significant changes: it saw the first use of the war correspondent, bringing news of the battles home to the public; the acceptance of the idea of the Nightingale hospital ward, with spaces between beds and a central aisle; and the first use of a balaclava. Would the public immediately understand a set that focused on these innovations? What was important was not to glamorise war. In the end, the solution was a series of portraits that Ian came across, radically cropped and re-framed, with much retouching needed 'on screen' before these could work as stamp designs.

Ian next worked on the stamps that marked the 150th anniversary of the Victoria Cross, issued in 2006. Given this proven record, Royal Mail again turned to Atelier Works for a series of three sets on service uniforms. Ian felt that this time the challenge should be passed to Quentin, who sought 'a way of creating individual sets that are meaningful in themselves but that are part of a grand series of 18 stamps that would chart the rich variety of uniforms across the spectrum of British armed forces'.

Depicting uniforms Quentin considered different ways of showing the uniforms: depicting each one alongside an enlargement of a particular aspect, such as a button; featuring each against an illustration that puts the uniform in perspective; and using a longer vertical format, so that the entire uniform could be included. Further questions arose as to how to proceed: possibly photographing actors wearing the uniforms; using uniforms as seen in paintings or through sculpture; showing the uniforms as depicted in the popular culture of the day, such as on cigarette cards, Toby jugs and posters; or using contemporaneous depictions of the uniforms, from paintings, print or photographs. Quentin particularly liked the idea of including a detailed enlargement. ►



BOY VC, 16
MORTALLY WOUNDED
BUT STUCK TO HIS POST

Though barely 16 years of age, Jack Cornewell - a member of a gun crew aboard HMS *Chatter* - has been awarded the Victoria Cross. One of the opening salvos of the Battle of Jutland had knocked out Cornewell's gun and caused many serious casualties to its crew. Badly wounded himself, he remained his station, awaiting orders. Young Cornewell stood despite heavy shelling.



The Crimean War and Victoria Cross issues, designed by Ian Chilvers of Atelier Works.



Quentin Newark of Atelier.



The front cover and the Army Uniforms stamp panes from the prestige book issued last year. The book, designed by Atelier, gives an opportunity to see all the stamp illustrations uncropped.



However, all ideas must go to Royal Mail and its Stamp Advisory Committee (SAC). Quentin comments, 'The SAC provides an overview of the stamp programme, and ensures that each set is unique. As a result, collectors receive something appropriate and fresh in a wide context. The members of the SAC come from all walks of life, and provide a popular vote.'

In the case of the Army Uniforms, that 'vote' was in favour of closely-cropped illustrations, using different poses to make each stamp distinguishable. Quentin worked closely with Richard Holmes, the broadcaster and writer, and a member of the Territorial Army, to pinpoint key historical moments to include, and exclude. Quentin admits that he would have liked to feature dress uniforms, avoiding an association with conflict, opting for flamboyant characters such as the Hussars and Lancers. He particularly favoured a Pioneer Sergeant of the Coldstream Guards, unique in being able to sport a beard, and whose ceremonial dress includes a white leather apron and a giant brass axe. Richard, however, preferred to convey a world of practice and practicality, from the flamboyant to the dour; the challenge was to encapsulate centuries of history in just six stamps.

The illustrator Graham Turner was entrusted with the task of translating ideas into finished paintings. Graham, whose father Michael is also an artist, is principally noted for his military paintings. He also has a passion for mediaeval history, which accounts for his love of jousting. Not only does he have the vital skills and knowledge, he also appreciates how a uniform 'moves' depending on a particular gesture. Quentin made suggestions, discussing with Graham the important aspects of each figure that should be focused upon. This helped Graham decide how to depict each figure, bearing in mind the position of the Queen's head, denomination and caption. At this juncture, the idea of pale grey background illustrations, such as of a tank or gun, had not been discounted. Graham consulted photographs and examined mannequins to develop a set of pencil sketches, taking particular care over postures while adhering to the constraints that a stamp imposes. Although these were just sketches at this stage, Graham was aware of the colouring, ensuring that the result was a balanced set. Initially the direction in which each figure was looking had not been finalised, as the final position of the Queen's head on each stamp had not been resolved.



As the work progressed, a gradual refinement of the sketches became beneficial. The selected sketches were then imported into stamp frames, for further consultations with all parties involved: Quentin, Graham, Richard and Royal Mail. At any stage, the SAC might still recommend changes.

With all satisfied, Graham could produce final, fully-coloured illustrations. At this stage, any modifications, if essential, can only be minor. His work emphasises his keen eye for the detail so essential for a perfect stamp design. His paintings featured the uniforms in full, from head to foot, even though it had been decided earlier that they would be close-cropped on the stamps. It might come as a surprise to some that so much depends on hand-finished work, from sketches to illustrations. However, the computer is not neglected, and Quentin acknowledges the skill of his assistant, Paola Faoro, in making the fine adjustments to achieve the delicate balance within the final stamp, and to meticulously examine every part of the design to ensure everything is perfect. This is done by making the stamps many times their actual size, which is where the computer excels; the finest imaginable corrections and adjustments to the positioning of the elements and spacing of the lettering can be undertaken at this super-scale.

After the designs have been sent for printing, initial digital proofs are examined to ensure the composition and colour balance of each is as required, while further printed proofs confirm that the colouring is exact.

RAF uniforms Quentin did not feel that the same approach necessarily had to be used for the second set of the series, that dedicated to the RAF. He wondered whether parts of aircraft might be additionally featured. However, Royal Mail determined that the style that had been established with the Army Uniforms should be continued for the RAF and Royal Navy. Thus the illustrator would again be Graham, giving him the opportunity to have greater input from the outset. One challenge faced was to bring colour variety to the RAF set, rather than seeing the familiar blue throughout: the answer came from a padded flight suit and waterproof wet suit.

Expert advice was sought, from Richard Holmes once more, and from Andrew Cormack of the RAF Museum, embodying all aspects of the work of the RAF from catering to engineering, from flying helicopters to jets. ►



Graham Turner, illustrator of the service uniforms series.



Above and opposite: these preliminary drawings show how an idea for an image is gradually refined before work begins on the final illustration.

Ideas for the six stamps were developed. The first design returned to the advent of the RAF by featuring the Royal Flying Corps of the First World War, inspired by a painting by William Orpen. Next was an acknowledgement of the women who worked in Battle of Britain 'plotter rooms', with headset and microphone. The initial idea for the third stamp was of an engineer on a Lancaster, but such a person would not wear a distinctive uniform. Andrew suggested that a yellow buoyancy suit would add colour, and a photograph of a Jamaican Lancaster Air Gunner provided the ideal reference. The fourth design features a classic depiction of a post-Second World War jet pilot, namely a Hawker Hunter fighter pilot from the Korean War. The first idea for the fifth stamp was to show a Loadmaster undertaking humanitarian work in Ethiopia in the 1980s, wearing a bright vest. However, it was felt that a man or a woman in camouflage fatigues manhandling a giant box was too generic a figure, so another suggestion from Andrew was adopted, of a rescue scene, with the figure dangling from a helicopter. The final stamp focuses on the Central Band of the RAF. In order to achieve the right stance on the stamp, the current Drum Major was photographed, thus ensuring the detail is perfect, such as the precise angle of his staff, and the movement in his sleeve as his arm is swung.

The approach has been incredibly thorough. As Graham explains, 'the research is interesting in the depth needed, and I have learned so much'. Visits to the RAF Museum revealed a great deal, not least in seeing how the uniforms hang and fold on the mannequins. Graham has even been photographed in various poses, to appreciate the correct posture of arms and legs. It is essential that a uniform is absolutely right for the period depicted. In the early years, flying clothing developed dramatically to counter the freezing conditions experienced by airmen. Ideas were tried, such as elec-

trically heated flying gloves powered by their own generator – until they started to burn the airmen's hands! Oxygen masks, goggles, gloves – all have to be accurate. Poses had to be carefully considered, so that the RAF stamps would be visually different from the Army set. Graham reveals a few of the aspects he has learned. The Air Gunner was in the coldest part of the aircraft, with no space for a life jacket, so his suit was buoyant and in an easily-spotted yellow. The 'Plotter' is seen looking up at the Officers, pusher stick and block in hand, to mark the position of aircraft. In the early days of jet flight, uniforms were based on those previously worn, so pilots still used a cloth flying helmet – with a 'hard hat' on top. Graham knew that his figures would again be close-cropped, but he once more produced his final paintings with the full uniform. Sadly this means that none of the boots, just as meticulously researched, feature on the stamps.

And beyond Work is now well in progress on the final set in the series, focusing on the Royal Navy. This time the experts are drawn from the Greenwich Royal Maritime Museum, the Portsmouth Royal Naval Museum and the Royal Marines Museum.

For Graham the series was a fascinating challenge, and a great honour to produce stamps for Royal Mail. He found that working with designers helped, admitting he would not have thought of close-cropping the paintings, but that doing so improves the stamps. He hopes that one day Royal Mail might use his love of mediaeval history for future stamps. His one disappointment is in seeing only one of his stamps on his incoming mail.

There has also been a disappointment for Quentin with the RAF issue, in that he has not been asked to design the ancillary items. The designers and illustrator build up so much knowledge, it seems a pity not to exploit this in employing them to design the first day envelopes and all the other items that support the stamps as a coherent package.

What is evident from meeting both Quentin and Graham, is that what has resulted is a carefully researched, well conceived, and meticulously executed series of stamps ●



Readers write Coronation covers of 1937

Tony Buckingham writes: Tony Sidell's article (*May Bulletin*) about the 1937 Coronation cover designs and his question about 400 different ones, made me chuckle. I remember many Stampex exhibitions where Doctor Pell and many others would go through the Benham 1937 stock, and would always find new ones. I know there was a race to 500, but that included designs printed in different colours. Alas Doctor Pell is no longer with us, but I am sure Jeffrey Booth would have over 400 different. First Day Cover collecting in the 1930s was very strong and it's a fascinating area. If you want an expert's advice, look at the late George VI covers – there was little money after the war and a shortage of good paper. FDCs in good condition are never plentiful and there are a number of illustrations to collect ●



Competitions A chance to win David Gentleman's *Artwork*



Battle of Britain 1940



June identify The detail was from the 1965 Battle of Britain 4d stamp. The winner was D Slater, Cheshire.

June knowledge Answers: 1) 1993; 2) David Gentleman; 3) Bucharest, Romania. The winner was G Holmes, USA.

Runner-up prizes were also sent for each competition. Our thanks to all who entered.

FIRSTLY, identify the stamp from the detail above. Send your answer to September *Identify* Competition. Secondly, test your philatelic knowledge by answering the questions below. Send your answer to September *Knowledge* Competition.

- 1 What is the main display at Autumn Stampex 2008?
- 2 In which year did St John's Point lighthouse feature on a stamp?
- 3 What was the colour of the Edward VIII 2½d stamp?

Send your answer (addressed to either September *Identify* competition or September *Knowledge* competition), name and address on a postcard or back of a sealed envelope to: British Philatelic Bulletin, Royal Mail, 35-50 Rathbone Place, London W1T 1HQ. The senders of the first cards to be drawn in each competition on 10 October will be sent David Gentleman's book *Artwork*, which features his stamp designs. Runner-up prizes of presentation packs, first day covers or stamp cards will be awarded for each competition. The competitions are not open to Royal Mail employees ●

Events

Until 23 December 'Timeless & Classic: Elizabeth II, Queen & Icon' BPMA exhibition, Wedgwood Visitor Centre, Barlaston, Stoke-on-Trent. **Enquiries** 01782 282 986 (Wedgwood), 020 7239 2570 (BPMA)

Until April 2009 Exhibition marking 50 years of the regional stamps at BPMA, Freeling House, Phoenix Place, London WC1. **Enquiries** 020 7239 2570.

12-14 September Praga 2008 exhibition. See Stamp Scene, page 4. **Enquiries** www.praga2008.cz

14 September Modern British Philatelic Circle meeting at Rhodia Social Club, Langley, West Midlands. **Enquiries** Henry Coward, 020 7652 6579

17-20 September Autumn Stampex at Business Design Centre, Upper Street, London N1. See Stamp Scene, page 4 for details. **Enquiries** 01252 628006

18-21 September WIPA 08 International Postage Stamp Exhibition, Vienna. See www.wipa08.com

27 September Portadown Stampex & Collectors Fair, hosted by Portadown & District PS, Portadown Town Hall, 10.00-16.00. Admission free. Displays, dealers in stamps and collectables. Refreshments, car parking. **Enquiries** J Proctor, 028 38 334964

27 September Exhibition Study Group convention at Ramada Jarvis Hotel, Hatfield. Displays of postcards, philately, and associated items by Don Knight, Alan Sabey, Bill Tonkin, and others. **Enquiries** Don Knight 020 8440 3574 or see www.studygroup.org.uk

11 October Thatcham & District PS Stamp Fair, at Memorial Hall, Thatcham, 10.00-16.00. 12 dealers. Admission free, refreshments, free parking. Young collectors welcome. **Enquiries** 01635 866942 ●

Late news

Olympics There have been some late changes in the Olympic products we are offering. The Torch Relay Cover with 6 April postmark will not now be available. Instead we have a pair of commemorative covers, one with the Royal Mail 1st class Olympic Handover stamps showing the National Stadium Beijing and the Forbidden City, cancelled with a London E15 postmark showing the National Stadium and London Eye, the second with the two China Post stamps of the London Eye and Tower of London cancelled by a special Beijing postmark. Both postmarks are dated 24 August. The pair of covers costs £3.95 •

Prepaid envelopes Although prepaid envelopes are no longer sold at Post Office branches, boxes of 100 prepaid 1st and 2nd class envelopes (three sizes) are available for business customers from Royal Mail Direct (RMD) in Edinburgh. As these envelopes are reprinted the postage indicia will become ROYAL MAIL/POSTAGE PAID rather than POSTAGE PAID/POSTAGE PAID as at present.

In recent months packs of five 1st class DL-size envelopes have been sold at major Tesco and W H Smith stores. These envelopes are similar to those sold in boxes of 100. For the Tesco/WHS packs, DL-size envelopes from a number of commercial sources (hence different manufacturers' imprints inside the envelope) have the Royal Mail 1st class indicia and postage details added by a Royal Mail approved printer. These retail packs are not available from Tallents House •

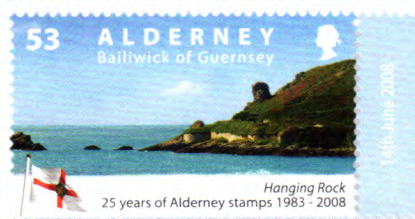
RAF Uniforms cachet cover A new Royal Mail/Forces Post Office cover features the RAF badge, with the six stamps cancelled with Tallents House First Day postmark. The cachet indicates that the cover was flown to and from a Forces post office. Price £9.99, only from Tallents House. Last year's Army Uniforms cachet cover (see the September 2007 *Bulletin* p11) is still available, at £9.99 •

Royal Mail success Our 1st class and 48p Scouts stamps have been voted the best-designed Europa stamps of 2007, in a poll of Europa Study Unit

members. Over 60 postal administrations participated in this multi-national series, the theme being the Scout Centenary. The Monaco stamps, a se-tenant pair, showing a campfire and Lord Baden-Powell, were voted second. For Europa Study Unit details contact Donald W Smith, Box 576, Johnstown, PA 15907-0576, USA •

Girobank anniversary Tony Benn will give a talk on 'The People's Bank' at the British Postal Museum and Archive on 16 October (19.00), to mark the 40th anniversary of the National Girobank, initiated by him as Postmaster General, to extend banking services to those on low incomes. It was the first UK bank to offer free banking to personal customers and to develop telephone banking. To book tickets (£5; £4 concessions; £3 Friends of the BPMA) call 020 7239 2570 or email info@postalheritage.org.uk •

The end of an era Thematic Exhibitions and The Friends of Thematica regret to announce that there are no plans for further Thematica exhibitions. The show, brainchild of the late John Fosbery, provided thematic collectors with their own event, and encouraged collectors to exhibit albeit with no formal judging rules. Thematica began 22 years ago and reached its zenith in November 2007 when it hosted the European thematic exhibition, Eurothema. Sadly, the cost of a suitable venue in central London makes it no longer financially viable to continue the event •



Alderney issues Shown here is one of seven new Guernsey Post stamps marking the 25th anniversary of Alderney stamps. See www.guernseypost.com or phone 01481 726241 for further details •

Visit the glorious United Kingdom



This month we complete the series of attractive generic sheets showing scenery and landmarks of the United Kingdom.

The five sheets in the 'Glorious' series are: Wales (1 March 2007), England (23 April 2007), Scotland (30 November 2007), Northern Ireland (11 March 2008) and UK (29 September 2008). The Wales, England, Scotland and Northern Ireland sheets all contain the 1st class country stamps for the relevant country; the UK sheet has five stamps from each country. All have adjoining labels featuring beautiful scenery, buildings and landmarks. Price £7.75 per sheet.

Order codes: AT031 (Wales), AT032 (England), AT039 (Scotland), AT040 (Northern Ireland) and AT044 (UK)

Handling charges: £1.45 UK, £1.55 Europe, £2.15 elsewhere.



Royal Mail, Tallents House,
21 South Gyle Crescent,
Edinburgh EH12 9PB

Telephone orders:
UK 08457 641 641
overseas +44 131 316 7483
www.royalmail.com/shop

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