

British Philatelic Bulletin

Volume 23

Number 8

April 1986

The Sixtieth
Birthday of
Her Majesty
The Queen



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STOP PRESS!

Questa Print Scottish Definitive Stamps

With the transfer of security print work from Waddingtons Security Print Ltd. to The House of Questa (now part of John Waddington PLC) 12p, 17p and 31p Scottish definitive stamps will be issued on 29 April printed for the first time by The House of Questa. The stamps will be printed offset litho but in one colour and perf. 15 x 14 rather than as previously in two colours and perf. 13½ x 14. The 12p will have one side phosphor bar; the others will be ACP. No special first day of issue arrangements will be offered.

Other definitive stamps will also be transferred to The House of Questa as the need for new stocks arises and the *Bulletin* will keep you informed of issue dates.

Forum

KEITH FISHER, General Manager,
Stamps & Philately, Royal Mail Letters.

With the announcement of the subjects for our special stamps in 1987, design is now well under way and we have to start considering the subjects for 1988. No matter how we try — and with over 300 anniversaries, commemorations, themes and other subjects already suggested, we are spoilt for choice — none is likely to match the importance of a Royal occasion.

This special edition of the *British Philatelic Bulletin* marks the issue of Royal Mail stamps and a souvenir booklet on the occasion of Her Majesty The Queen's 60th Birthday. We hope that the stamps, the booklet and this issue of the *Bulletin* properly reflect the care that we have tried to take with them.

I am lucky enough to see and to be the recipient of many letters about Royal Mail stamps. Not surprisingly, opinions about each stamp differ. On choice of subject, I have gathered that a love of cricket is common to many of us but many other subjects are in the queue and cricket was last represented in October 1980. But each opinion matters because we must never forget that our stamps are a travelling ambassador for the United Kingdom. Not only are they received world-wide on letters and parcels, they are sought by people of almost every country of the world. Royal Mail stamps represent all of us: our country, heritage and future. The subjects and design are important for those interested in the reason for the stamp subject and the collector of stamps in this country and overseas.

I dare say that there are few people who we please all of the time. In future editions — with your opinions — I shall tell you how we intend to add to the relevance and popularity of British stamps. It remains an area where we have led the world since 1840.

Royal Issue of the "Bulletin"

To celebrate the 60th birthday of Her Majesty The Queen, this *Bulletin* is devoted largely to themes and stamps connected with her life and reign. We wish Her Majesty "many happy returns".

The front cover of this *Bulletin* shows The Queen in the robes of the Order of the Garter, 1983. This appears in the souvenir book published on 21 April.

Nature Conservation – Species at Risk

20 May 1986

On 20 May the Post Office is issuing a set of four stamps designed by wildlife artist Kenneth Lilly featuring Nature Conservation, specifically species at risk. This is the annual Europa set with the CEPT logo appearing on each stamp. The theme recommended for 1986 is "Protection of Nature and the Environment". The four species chosen for the stamps represent creatures that have at last gained some precarious security with the modern, more enlightened approach to conservation.



On the 17p stamp is a **Barn Owl** (*Tyto alba*) whose habitat extends over much of England, Wales and Southern Scotland. It hunts mainly at night but suitable nesting sites have been disappearing and agricultural chemicals are taking their toll.



The 22p stamp features a **Pine Marten** (*Martes martes*) which is now found in isolated woodlands in the Scottish Highlands, the Lake District, Wales and Northern Ireland. About the size of a large cat it also

hunts mainly at night, mostly for rodents and small birds. Clearance of forest land has limited its habitat and now it is effectively trapped in the areas in which it survives.



For the 31p value the **Scottish Wild Cat** was chosen (*Felis silvestris*) a fierce handsome animal restricted mainly to the Scottish Highlands. Rarely seen, it hunts at night and is still regarded as a pest on the Scottish grouse moors.



Found in coastal areas of sand dunes in the north west of England and East Anglia, the **Natterjack Toad** (*Bufo calamita*) is featured on the 34p stamp. It moves very distinctively by walking or running, rather than hopping. Now, it has disappeared from many of its former haunts due to the destruction of its habitat but it frequently moves to new areas, giving rise to remarkable road signs warning of toads migrating across the road.



Technical Details

Designed by Ken Lilly, the stamps were printed in photogravure. In format they are "vertically off square", 35 mm x 37 mm, perf. 14½ x 14 on unwatermarked phosphor-coated paper in sheets of 100 on PVA Dextrin gum.

PHQ Postcards

PHQ cards (Nos. 92 A-D) featuring each of the four stamps will be available from 6 May, price 14p each.

Presentation Pack

The presentation pack will cost £1.25 and was designed by David Driver with text by Patrick Roper.

First Day Cover

The first day cover, featuring a woodcut of a barn owl, was designed by David Driver and costs 15p. Two pictorial postmarks will be used for the first day cover service, one from the 'British Philatelic Bureau, Edinburgh' depicting birds' eggs and the other from Lincoln featuring a badger.

A first day cover service will be provided by the Bureau with the official Post Office cover addressed to the destination required with all four stamps cancelled with either postmark. The charges will be £1.49 (inland) and £1.30 (overseas).

First day of issue facilities will be available at offices with philatelic posting boxes. Application forms, available from the Bureau and at Head Post Offices, should be returned not later than 9 May, 1986.

Customers requiring only the special pictorial postmarks may obtain them under the reposting facility by sending, on the first day of issue, a stamped addressed envelope under an outer cover endorsed 'Special First Day of Issue Handstamp' to the British Philatelic Bureau, 20 Brandon St., EDINBURGH EH3 5TT or Special Postmark Duty, Sorting Office, Firth Road, LINCOLN LN5 7NU.

Souvenir Cover

A souvenir cover, price 15p, for use after the first day of issue, will go on sale at philatelic counters from 21 May.



Royal Milestones

BARBARA LAST

Marking the Queen's 60th birthday, the Post Office is issuing four stamps on 21st April, the actual day. These are 2 x 17p and 2 x 34p in the same se-tenant designs. Together with the usual presentation pack and PHQ cards there will also be a souvenir book, price £2 including a set of the stamps.

Elizabeth Alexandra Mary was born in London on 21 April 1926, daughter of the Duke and Duchess of York, and granddaughter of King George V. After the birth of a second daughter, Margaret Rose, the King gave them Royal Lodge, Windsor, as a country home. There, the Duchess indulged her passion for gardens, fostering in her daughters her own love of country pursuits, and there sharing her mother's delight in horses, the Princess learned to ride. Jeffery Matthews' new stamps commemorate the Queen's 60th birthday in a novel fashion by reproducing six photographs, one for each decade of her life. Each stamp depicts three different portraits of the Queen in ascending order of age, the first representing the curly-headed child of 2 by Marcus Adams.

There was no thought that this young girl might one day become Queen. The Prince of Wales, as Heir Apparent, was expected to marry and have children, and there was always the possibility that the Yorks might have a son. The two girls were raised in a loving family circle. Elizabeth was quiet and thoughtful, with the gift of application to the

task in hand, and a strong sense of humour belied by a sometimes forbiddingly serious face which lit up in a radiant smile. As part of her education at home, Queen Mary took her granddaughter on visits to museums and art galleries, instilling royal dignity and deportment. Holidays at Balmoral or with the Duchess's parents at Glamis Castle were spent in a relaxed country atmosphere.

On 20 January 1936 the King died. The Abdication of Edward VIII was signed on 10 December, the ex-king in his broadcast to the nation commending his brother, the Duke of York, as his successor, having "one matchless blessing, enjoyed by many of you and not bestowed on me, a happy home with his wife and children." The turmoil of gossip and abdication had brought the throne low. The heavy burden on kingship was reluctantly shouldered by the shy, retiring 'Bertie', now George VI, and his consort Queen Elizabeth, who in the years to come built up enduring trust and affection between their subjects and themselves.

Aged 11, Elizabeth was now Heiress Presumptive to the throne, and her education had to prepare her for her future role. When war broke out the Government wished the Queen and Princesses to go to America, but the Queen refused to leave the King or send the children away alone, stating that their place was in Britain, sharing the dangers and discomforts with their people. The first broadcast Elizabeth made was from Windsor in October 1940 to evacuated children after the Battle of Britain. The King and Queen continually toured bombed towns, bringing by their very presence comfort to the



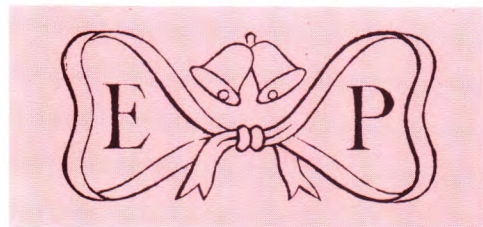


Princess Elizabeth in the ATS changing a wheel (from the Souvenir Book)

homeless and bereaved, and starting by accident the first royal 'walkabouts'.

Reaching 18, Elizabeth immediately joined the ATS (later the Women's Royal Army Corps), training as a transport driver. One of the most famous wartime photographs shows her as a subaltern in khaki overalls changing a wheel, and is reproduced in the lavishly illustrated souvenir book that accompanies the stamps issued on her actual 60th birthday.

The marriage of Princess Elizabeth and her cousin Lt. Philip Mountbatten RN took place on 20 November 1947 in Westminster Abbey. The Household Cavalry wore full dress uniform for the first time since before the war, and the decorated processional route was lined by jubilant crowds, all participating in a colourful family ceremony that momentarily lifted the grey blanket of austerity. The war was over, but rationing was not, and shortages still abounded. The whole Empire rejoiced, and although the Post Office did not issue a special stamp, it did use a wedding bell slogan.



Princess Elizabeth's wedding — the slogan die (a pull from an original, unused die in the National Postal Museum).

Celebrating the Royal Silver Wedding made 1948 a joyful year. The years of public life had not been easy for the King, but he had been strongly supported by the love of his wife and daughters. Further happiness that year greeted the arrival of Prince Charles. But increased concern was felt for the King's failing health, and the Princess took over more of his public duties. In February 1952 she and Prince Philip had just started a Commonwealth tour when her father suddenly died. The news broke while the travellers were filming wildlife in Kenya. The return to London was immediate, and the sad and lonely figure of the new Queen was greeted on arrival by Churchill and Attlee.

The Coronation took place amid a pageant of colour and high hope, a mixture of mystical dedication and golden splendour. In Westminster Abbey, newly-built at the coronation of her ancestor William the Conqueror, the Queen was anointed with holy oil, and crowned with the heavy St. Edward's Crown which is worn only for the crowning ceremony. Although made for Charles II in 1661, many believe that it contains some gold from the ancient Confessor's crown destroyed by the Parliamentarians as a symbol of "the detestable rule of kings". Dulac's Coronation design shows Elizabeth II in Majesty, wearing this crown and holding the Sceptre and Orb of kingship and dominion. In her broadcast of dedication to her wide family of nations that evening the Queen recalled "not only the solemnity and beauty of the ceremony, but the inspiration of your loyalty and affection."

Travelling all over the world, followed inevitably by state papers in the red despatch box wherever she goes, the Queen and her family have become the shared property of her subjects, and are afforded little privacy. With an inherited and instilled sense of duty she has become the world's champion hand-shaker and opener of all manner of projects — launching the QE2 in 1967, inaugurating the first pumping ashore of North Sea oil, opening the St. Lawrence Seaway in 1959, Australia's Sydney Opera House 1973, the Thames Flood Barrier 1984 and a host of bridges including the Forth Road 1964 and Humber 1983.

The third very familiar Dorothy Wilding portrait of the series was used on all GB definitives from 1952 to 1967. Her sister Margaret's wedding brought Lord Snowdon into the royal circle and several of his royal photographs have been used for stamps. It was Snowdon who organised the Investiture of Prince Charles as Prince of Wales at Caernarvon Castle in 1969, where his ancestor the first Prince of Wales of the English line was born.

Another happy family affair brought about by

the young couple's mutual interest in riding and showing events was the wedding of the Princess Anne and Mark Phillips in 1973. Their deep love of horses is shared by the Queen who is a famous owner and racer of thoroughbreds. As a knowledgeable breeder of bloodstock she regularly attends equestrian events, and the fifth portrait, taken at Badminton Horse Trials in 1973 is a charmingly informal 'snap' capturing Her Majesty herself as a royal photographer.

The next landmark was the Silver Jubilee in 1977 to be followed in 1978 by the 25th anniversary of the Coronation. The Imperial State Crown displaying the Black Prince's ruby of 1367, is always worn at the State Opening of Parliament which the Sovereign attends in the full panoply of royalty to read her government's programme for the new session of Parliament, as embodied in the Queen's Speech.

For Princess Elizabeth the first public engagement had been the official inspection as Colonel of the Regiment of the Grenadier Guards on her 16th birthday. This second portrait of the new stamps was taken on that occasion by Cecil Beaton. The Queen is Colonel-in-Chief of all seven regiments of the Household Brigade, and annually in June on her official birthday takes the salute at the ceremonial of Trooping the Colour on Horseguards Parade. The fourth portrait was taken in 1958 on the balcony of Buckingham Palace after this Birthday Parade. On the right of the same stamp the last and most recent portrait was taken in 1982 by Lord Snowdon.

During the past 60 years the concept of royalty has changed, and the appointment of younger private secretaries to the Queen and Prince of Wales has replaced the old image of aloof royalty surrounded by protocol, and presented Her Majesty to the people as a modern, hard-working, dedicated monarch. Walkabouts were re-introduced. Instead of tutors, her children attended schools. In 1958 the formal presentation of debutantes, previously the climax of the London season, ceased. Instead, small informal luncheons and dinners are held to meet a wide range of people — business and professional men, those from the worlds of art and sport, journalists and explorers. The acceptance and use of publicity was exemplified by the Royal Family films on television. Accepted too is the knowledge that publicity inevitably brings physical danger nearer. The Queen is part of our family, and bridges the gap between an unapproachable anointed Majesty and modern working woman with courage and dignity. A 'Royal' and part of our lives since her birth, the Queen is special and we tender our good wishes on this her 60th birthday.

Queen's Birthday Covers

The following are some of the commercial first day covers being prepared for the issue for the 60th birthday of the Queen in addition to those published last month. All postmarks can also be obtained under the re-posting facility.

'Woman' magazine. In conjunction with J. & M. Arlington a cover cancelled with a pictorial handstamp featuring Buckingham Palace (London SW1) with the full set of stamps will cost £3.50. Orders to J. & M. Arlington, 45 Lakenheath, LONDON N14 4RL. A donation goes to the charity 'Birthright' for each cover ordered.

Royal Academy of Dancing. Celebrating the 50th anniversary of the granting of its Royal Charter, a cover with the full set will be cancelled with a London SW11 handstamp featuring the Academy's coat of arms — £4 (£14 each if signed). Orders and cheques to 'Royal Academy of Dancing Appeal', RAD Appeal Office, 48 Vicarage Crescent, Battersea, LONDON SW11 3LT. Postage extra — £1 for overseas.

Royal Mint. Marking the release of the Northern Ireland £1 coin on 21 April, two covers will be produced each with the new coin in uncirculated condition and the Royal Mint pictorial postmark — with the £1 stamp £5.15, with 17p stamp £4.15. Orders and remittance (with handling charge of £1 under £10) to Royal Mint Coin Club, Freepost, P.O. Box 500, CARDIFF CF1 1YY.

K & D Covers. With a Bruton St., London W1 handstamp, a cover with the full set of stamps is available at £2.50. Orders with remittances to K & D Covers, Freepost, LONDON SE17 2BR.

West Sussex Federation of Women's Institutes. On behalf of the Denman College Appeal Fund a cover will be cancelled at Chichester with a handstamp featuring the Federation's badge — £1 (with 17p stamp) or £3 (full set — £4 signed). Orders with remittances to West Sussex Federation of Women's Institutes, c/o Mrs S. J. Bolt, 165 Goring Way, Goring-by-Sea, WORTHING, Sussex BN12 5BT with a 7" x 5" sae.

Royal British Legion. A cover cancelled with a special London SW1 Royal British Legion badge cancellation is available at £1.50 with a single 17p stamp (£2.75) full set, £5 signed). Orders to The Secretary, Royal British Legion Poppy Appeal, Royal British Legion Village, MAIDSTONE, Kent ME20 7NX.

The Post Office Sixty Years Ago

JEAN FARRUGIA

In this special birthday year of HM The Queen it might, perhaps, be interesting to take a backward look at the Post Office as it was in the year of her birth.

The year 1926 started well for the GPO. It had just achieved its largest ever peace-time surplus for the Exchequer — nearly £7m. Of its 230,000 staff, over 65,000 were Postmen; and, true to its post-war pledge, most vacancies were filled by ex-Servicemen. A London Postman's weekly wage ranged from 22s to 46s — plus extras such as the Boat Allowance for the River Postmen at Deptford and Woolwich.

A Travelling Post Office ran on every major rail route; and, for mails conveyed by road, the GPO was fast developing its motor fleet, which then stood at over 1,000 vans and some 250 motor-bicycles. Rural services were becoming transformed, with mails transportation increasingly combined with collection and delivery; but, in 1926, the post-horse had yet to see his final day.

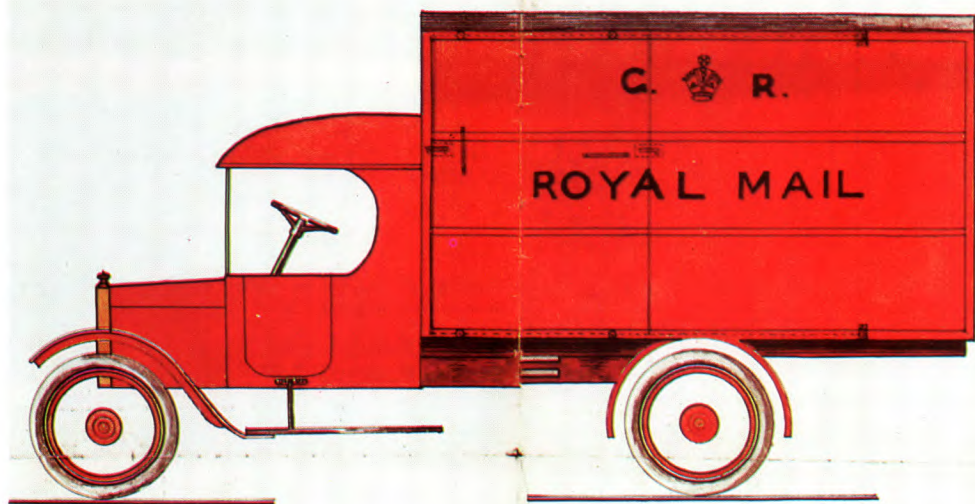
The General Strike of May 1926 — just two weeks after HRH Princess Elizabeth's birth — presented enormous problems as regards railway mails and forced an embargo on items over 8 oz.

Scale drawing of a proposed post van c. 1926.

When it was lifted, the GPO was swamped by parcels that poured in "like ten Christmases in one day"!

Postage for letters and postcards was 1½d and 1d, respectively. The contract for printing these and other low values (except the 6d, still done at Somerset House by the Inland Revenue) had recently been won by Waterlow & Sons; but, during the Strike, the Inland Revenue made an emergency printing of the 1½d value. Waterlow and IR printings of 1926 can be recognised by Waterlow's new 'block cypher' watermark (block lettering instead of cursive capitals) and IR's distinctive 'E.26' control marking (a stop between the control letter and the year). In 1926 the GPO saw little in stamps beyond an efficient method of prepayment; but it had produced its first commemorative: the "British Empire Exhibition" issue of 1924. In the year of the Princess's birth, all this would have deeply interested her grandfather, King George V, an ardent philatelist.

Several 'Special Event' postmarks were issued in 1926; and the GPO also announced its intention of embodying paid advertisements in its machines, using new dies of type-metal cast under pressure.





From an airmail leaflet of 1922.

This enterprise was dropped after opposition from several companies who feared that their letters might bear advertisements of rival products; but in September the GPO went ahead with trials of the new dies, with the self-advertising postmark "Say it by Telephone".

A new inland service was added in 1926: the Cash on Delivery Service. Existing ones included the Express Service which, for 6d a mile, offered a 'Special Messenger all the way' facility — and it was then still possible to send people through the Post in this way, as well as (properly packed) dogs and other animals!

Overseas, there were British post offices in Tangier and Casablanca; with British Consuls etc as postal Agents in places such as Fez, Marrakesh, Tetuan and the leased Chinese territory of Wei-Hai-Wei. Subsidies had long disappeared from ocean mail contracts, their object in 1926 being no more than to regulate mail ships' timekeeping and to give the GPO control over their speed and itinerary. There were only three: with the P&O for the service to India, the Far East and, in alternate weeks, to Australia; and with the Cunard and White Star Lines for a bi-weekly service to New York. The weekly service to South Africa (Union Castle Line) and the alternating service to Australia (Orient Line) operated under Commonwealth government contracts. Continental mails were carried by ordinary cross-Channel services (with four despatches a day to Paris); and mails for distant parts were sped on their way by the great trans-European

trains such as the Orient, the Simplon-Orient and the Ostend-Vienna Expresses.

For overseas mails, however, the Air Mail service was fast coming into its own, although fees in addition to postage were levied. The previous year, 1925, had seen a marked increase in the airmails to Paris (19%) and to Morocco and Algeria (33%); and to unoccupied Germany (Hanover, Berlin and Hamburg), Belgium, Denmark, Norway and Sweden. Considerable use was being made of continental air services; and new air mails had been introduced to the East Baltic countries and Russia. Some use was also being made of the New York-San Francisco service; and the Cairo-Baghdad service was continuing to carry a considerable volume of mails in spite of competition from the Haifa-Baghdad trans-desert motor service. However, many services had to be suspended in winter; and, in 1926, the GPO was still hoping for regular night flying to become practicable. It dreamed, too, of a world-wide network of airships of large carrying capacity, flying night and day — when, if an average speed of 60mph could be maintained, India could be reached in four days, South Africa in five, and Australia in a week. The year 1926 saw part of the dream coming true, with Alan Cobham's wonderful survey flight to Australia.

Principal sources: GPO press releases and "The Post Office" by Sir Evelyn Murray KCB, Secretary to the PO (Putnam 1927).

The Wilding Designs

This article is based in large part on notes prepared by **A Rigo de Righi** and **Jean Farrugia** for a display of G.B. definitives in the National Postal Museum in 1978. The illustrations are selected from artwork and essays held in the Museum. Only the low value Wildings are described; an article on the Castles high values will appear later.

The sudden death of King George VI early in February 1952 and the accession of Queen Elizabeth II made necessary the urgent consideration of a new issue of definitive postage stamps for the new reign. Naturally, the most immediate action was to obtain a suitable portrait of the new Monarch and then to produce guidelines for the remainder of the stamps' design.

As before, the stamps were to be printed by the photogravure process at Harrisons and the aim was to issue the first stamps by September 1952, priority being given to the most commonly used denominations in the low value series.

Just as in every definitive issue since 1840, the central feature of the design of the new stamps was to be the Monarch's portrait. But this time — since photographs were more suitable for the photogravure process — consideration was to be given to the use of a photographic portrait as an alternative to the more usual drawing or medal sculpture. The only other time this had been done had been the controversial designs for the Edward VIII issue.

Unaccepted designs submitted by (from left to right) J Stobie (2), L A S Thornton, E Dulac and E J Jackman.



Dulac's original drawing with redrawn tiara — as sent to all artists submitting designs.

And so, a few days after accession, the Queen sat for a series of new photographic portraits by Dorothy Wilding Ltd. In some she wore a tiara and the results were intended for both the new stamps and the new coinage.

It was from one of these photographs that Edmund Dulac was commissioned to produce a drawn portrait as an alternative. This he did with a redrawn tiara, later replacing the tiara with the Queen's diadem. The diadem (illustrated on page 165) was first made for King George IV and has been described as "a diadem or regal circlet of diamonds; four cross patées and rose, shamrock and thistle motifs; two rows of pearls in lower band".



Dulac's redrawn version with diadem.



The use of the diadem (as on the stamps of Queen Victoria) was an acceptable alternative to the suspended crown featured in the issues for male monarchs since 1901.

In April 1952, a fresh series of portraits was taken by Dorothy Wilding Ltd and for these The Queen wore the diadem. By July it had been decided to adopt one of these (No. 0 15957 E) rather than the drawn portrait by Dulac.

By early March 1952 the Council of Industrial Design had suggested the names of several artists to submit designs for the remainder of the stamp — the frame. At first, three different designs were envisaged for the whole range of low values ($\frac{1}{2}$ d to 1s 6d) and, as before, these were to include the words 'Postage' and 'Revenue' and the four national plant emblems. Each artist was provided with a photograph of Dulac's early (tiara) portrait of the Queen. By the end of June, some 67 designs had been submitted and from these nine were shortlisted by the Postmaster General's advisory panel. A month later these were submitted for the Queen's approval, with a recommendation in favour of those by Enid Marx, M C Farrar-Bell, Mary Adshead and Edmund Dulac. The Queen approved this selection, with the addition of one of G Knipe's designs.

It now became necessary to consider the group of values to be allocated to each of the five approved designs, and the choice of colour for each value. But the overriding priority was to prepare and issue as quickly as possible stamps for the $\frac{1}{2}$ d and $\frac{2}{2}$ d values which were the most commonly used.

From the beginning, Enid Marx's design was proposed for the $\frac{1}{2}$ d and M C Farrar-Bell's design for the $\frac{2}{2}$ d. By September 1952 several essays of these and the other three designs had been produced. Some of these $\frac{1}{2}$ d essays were of an early Marx design with figures of value in all four corners and wording top and bottom.



Preliminary accepted designs with tiara portrait — by Enid Marx, M C Farrar-Bell, G Knipe, Mary Adshead and E Dulac.

The first batch also included essays of Farrar-Bell's design featuring three alternative versions of the approved Wilding portrait: one with the diadem modified by Dulac to meet the Queen's wishes to have this brought forward; another with an unaltered Wilding head but with the diadem and hair touched up; and the third, which was subsequently approved by the Queen, incorporating both the Dulac-modified diadem and touching up.

By October, but with several small design changes, work was well in hand with the production of the $\frac{1}{2}$ d and $\frac{2}{2}$ d values. These were issued on 5 December 1952.

For a while, 112 years after the beautiful but ill-fated Penny Black of 1840, consideration was

The retouched Wilding portrait as used in its various forms.



given to adopting black as the colour for the new 1d value. The first of several black essays, in an early version of Enid Marx's design, were produced in September 1952. But the old problems of 1840 still remained true a century later: illegibility of cancellations and the increased possibilities for fraudulent re-use.

Added to these, was the problem caused by the need to overprint the 1d value for use in the Gulf and Morocco Agencies. Numerous cancellation and overprinting trials were carried out but, in the end, the impracticability of a new Penny Black had to be recognised. And so for this value the colour blue was adopted, and the Postmaster General suggested that, instead, the £1 value might revert to black.

Once the 1½d and 2½d values had been issued, and the Coronation issue was well under way, consideration was given to the remaining definitive low values up to 1s 6d. One factor which governed the order in which these were to be issued was the wish to put at least one value in each design on sale quickly, so the 5d brown (Knife), 8d magenta (Adshead) and 1s bistre (Dulac) were issued on 6 July 1953. These particular values were chosen as they did

Trials for a 1d black-overprint trials for Bahrain, with the 1d design in reverse in blue.



Dorothy Wilding with one of her portraits (photo by Ernest A Kehr, courtesy of Stanley Gibbons Ltd.).

not overlap with the Coronation values issued on 3 June. The issue dates for the other values were governed by the finalisation of the designs, colour selection and the workload at the printers.

During the period January to July 1953, three of the selected designs were modified to give better balance or greater uniformity to the various values of any one design. Thus, when the first essays for the 3d and 4d values (prepared from a variant of the 2½d Farrar-Bell design) were considered in June 1953 it was decided that the letters ER in the upper corners should be enlarged to the same size as on the 2½d value. Other minor differences in the two variants (e.g. the amount of space between the wreath and the 'T' of 'Postage') can still be seen in the issued 3d, 4d and 4½d values.

Mary Adshead's original design (allocated to the 7d, 8d, 9d and 10d values) exists in essay form up to April 1953 but it had already been decided on 30 January that to improve the balance the word 'POSTAGE' should be lengthened and the figures of value placed nearer to the Queen's corsage.

On Dulac's design for the 1s to 1s 6d values, it was decided on 30 January 1953 that the value should be shown in figures for all three denominations. Early 1s essays show the value in words only and have different ornaments at the top and base of the design.

Apart from the 1d only the 1s 3d value presented any real problems of colour choice. The brief for the remaining lowest values (i.e. ½d, 2d and 3d) specified that they should closely follow the deep pre-War



Colour trials of the issued designs with different values.

colours, or in the case of the 4d, a deeper shade of the 1950-1 blue. As for the higher values, the colours used for the 5d, 6d, 7d, 8d, 10d, 11d and 1s values follow those used for the King George VI definitives.

The 1s 3d and 1s 6d, being new values, required more thought. It was decided that the 1s 6d should be printed in steel-blue to match exactly the corresponding value of the Coronation issue. As for the 1s 3d, this too should follow the Coronation precedent and be printed in green — but with a sharp distinction being made from the green of the 9d value. After a series of essays a suitable shade of

Colour trials for a proposed 1s 9d value.



green was found for the 1s 3d, its difference from the 9d being emphasised by the reversal of Dulac's design.

In 1956, because of problems deciphering signatures written across it for fiscal purposes, the 2d value was changed in colour from red-brown to light red-brown. Various colour trials in greys and browns were made including some with the design in reverse. When a 4½d value was considered necessary in 1958 a wide selection of colour trials was made in the 4d Farrar-Bell design until a distinctive chestnut shade was approved.

1956 trials for a lighter coloured 2d, and 1958 colour trials for the 4½d.



A Monarch's Touch

PAUL BRITAIN

Royal occasions have always been considered worthy of postal commemoration by the British Post Office from the time of acceptance of the special stamp. Concurrently interest shown in stamps with a 'Royal' connection has increased with the growth in stature and popularity of the British monarchy.

The popular misconception is that the series from ½d to 1s released on 1 January, 1887 commemorated Queen Victoria's Golden Jubilee. It was a happy coincidence that the new low-value definitives were issued at the very start of 'Jubilee' year.

If one accepts that 1924 saw the first British commemoratives, then it would logically follow that the Silver Jubilee of King George V should be honoured with a stamp issue. The four values, ½d, 1d, 1½d and 2½d, are very similar in design, and offer much for the specialist to study, including various small changes to the design depending on the source of the stamps. These stamps were available in normal sheets or (with the exception of the 2½d) in booklets. Naturally, the stamps from the booklets have the watermark either upright or inverted.

Two items that intrigue collectors related to this issue are the propaganda forgery of the ½d bearing Stalin's portrait, and the Prussian blue shade found on the 2½d. The shade is distinctive, but it does not prevent many hopeful collectors believing they have made a 'find' of one of these stamps which came for sheets printed in a trial colour and inadvertently included with 'normal' stock.



Wartime propaganda forgery of the ½d green Silver Jubilee design. (Photograph courtesy of L N Williams).

The coronation of King George VI on 12 May, 1937 resulted in a single value, 1½d, issued the following day. While at that time there was no question of stamps to mark Royal weddings, nevertheless the Royal Silver Wedding was seen as a

fitting occasion for an issue. Two stamps were released on 26 April, 1948 in a very simple design featuring their Majesties. At first, far more ornate designs had been prepared, but the King had been impressed by some contemporary designs from Belgium, and suggested that their style be followed.

The controversial decision at the time was to release stamps in the basic inland letter rate and the highest prevailing denomination, a policy adopted not only by Great Britain but also by the Colonies. This resulted in 2½d and £1 values from Great Britain, and similar from many other countries.

It is, however, with the present reign that stamps for Royal occasions have become prominent. The coronation on 2 June, 1953 produced four stamps issued the day after the coronation — of which the 1s 3d is the most notable for not using the Dorothy Wilding portrait of The Queen. Instead, a study by Edmund Dulac was adopted for this value. Apart from the four stamps, a special airletter was also released. This item is of interest since the 'stamp' was of the same design as the 1s 6d commemorative, albeit for the airletter the value was changed to 6d. Specialists recognise several types of this item, depending on the exact shape of the sealing flaps.

Several years were to elapse before the next Royal occasion celebrated with stamps. This was the Investiture of the Prince of Wales on 1 July, 1969. Five values appeared, a se-tenant strip of three 5d showing the gates of Caernarvon Castle at which the ceremony was conducted, The King's Gate, The Eagle Tower and Queen Eleanor's Gate, a 9d showing the Celtic Cross at Margam Abbey, and a 1s value with a portrait of the Prince of Wales.

The printers used special inks to achieve the silver and gold lustre seen on the 5d and 9d values, a departure from the use of foils which had been adopted previously.

This was another occasion for which a special airletter was produced but for many collectors the items of interest with this issue are the presentation packs. A standard pack was produced containing the five stamps within a card folder with text printed entirely in English. During the previous year it had been the custom for each presentation pack to be released with the text in German for sales through the West German agency of the British Post Office. The Investiture of the Prince of Wales pack was the last to be produced with German text (subsequent packs sold in Germany comprised the basic English edition with an insert card carrying a German translation).

More unusually, for the Investiture set a pack was produced for free distribution to schoolchildren in Wales. Not only was the cover of this pack printed in



a distinctive colour (grey as opposed to the 'standard' green) but the text was in both English and Welsh.

While the wedding of Princess Elizabeth to the Duke of Edinburgh came at a time before such celebrations were marked with stamps, their Royal Silver Wedding was cause for two stamps on 20 November, 1972. The stamps were designed by Jeffery Matthews, who over the years was to be frequently selected as the designer of stamp issues with a Royal connection. The basis for the design, shared by both the 3p and 20p values, was portraits of Queen Elizabeth and Prince Philip by Norman Parkinson.

No special airletter this time, but in addition to the presentation pack, the two stamps were included within a 'souvenir pack', providing much more information, in a pictorial way, on the lives of the Royal couple. The presentation pack itself was produced in the standard English text version, and in a separate edition with the text in Japanese.

Another item for the specialist: the 3p value was printed on two machines. Part of the run was on a Rembrandt press, while the remainder was on the newly-installed Jumelle machine. There are slight differences between stamps from the two machines, but the most outstanding difference was the appearance of 'gutters' on the 3p sheets from Jumelle. Born was the collecting of modern gutter pairs.

Almost a year later, on 14 November, 1973, came

the marriage of Princess Anne to Captain Mark Phillips. The designers, Collis Clements and Edward Hughes, had been approached by the Post Office to submit ideas for a stamp issue as soon as the engagement was announced. They adopted an informal approach (in marked contrast to the Royal Silver Wedding designs a year earlier) which very much appealed to The Queen, who suggested that the skills of Lord Lichfield could well be used for the portraits.

Of added interest with this issue is the fact that a post card was produced of the 3½p design. 'PHQ Cards', as they have come to be known, were introduced in 1973 and this was the fourth such card produced.

The Silver Jubilee in 1977 saw the issue of five stamps, rather unusually released in two groups. The first four values, which included an 8½p first-class letter denomination, appeared on 11 May. The Jubilee celebrations were to last several weeks, during which time there was an increase in postal tariffs necessitating a 9p value on 15 June.

The stamps featured a new portrait of The Queen by Professor Richard Guyatt, on each stamp the portrait being bordered by the letters 'ER' in differing styles. A pictorial airletter and 'souvenir pack' accompanied this issue, as well as the familiar presentation pack.

As part of the Silver Jubilee celebrations, The Queen embarked on a major tour of the United



Kingdom. The Post Office produced a series of special covers for this tour, a pictorial handstamp being in use at each place visited.

For the Silver Jubilee issue Jeffery Matthews had submitted a set of designs which included items from the Coronation regalia. The Post Office was impressed with these ideas, and therefore asked Jeffery to develop them for a series to appear in 1978 to mark the 25th anniversary of the Coronation.

Jeffery Matthews considered two approaches: one was to show the regalia in full colour again: a white background, with a silver border to each design. The other was to show the regalia in gold against rich coloured backgrounds. The second approach was adopted, with the regalia being depicted 'trimmed' so as to reproduce as much of the detail as possible within the bounds of a stamp. Shown were the St. Edward's Crown, the State Coach, The Sovereign's Orb and the Imperial State Crown. Other submitted designs included the Sceptre with the Dove, the Sceptre with the Cross and the Coronation Chair.

As the background colours were deep, it was necessary to increase slightly the width of the borders around each design so as to give a satisfactory signal from the phosphor for use with automatic cancelling equipment.

The rest of our story now very much revolves around Jeffery Matthews, who has been involved with the remaining 'Royal' issues. The next Royal occasion was the 80th birthday of The Queen Mother, celebrated on 4 August 1980. Since the stamp would include a portrait of The Queen — a formal portrait — it was decided that a more informal approach was appropriate for The Queen Mother herself. An added touch is that she is shown on the stamp wearing her favourite colour, blue.

The following year came the event the nation had been waiting for — amid months of speculation. The wedding of Prince Charles to Lady Diana Spencer took place on 29 July, 1981. Two stamps were issued on 22 July, again the work of Jeffery Matthews. To achieve a balance with the stamp design, incorporating The Queen's portrait and denomination, it was necessary to show Prince Charles slightly higher than Lady Diana. This provided the national press with reason to comment on the design.

So we come to 1986, and the 60th birthday of The Queen (also incidentally the 65th birthday of Prince Philip) and a set of four stamps comprising two se-tenant pairs of 17p and 34p values. Again Jeffery Matthews is the designer, again using the portrait approach, with six studies of The Queen taken over the years, both formal and informal.

Scottish Congress



The 57th Scottish Congress will be held on Saturday 5 April in the Pathfoot Building of Stirling University with Bearsden P.S. being this year's host society. Among the displays will be a 10 frame exhibition of the postal history associated with places along the line of the Antonine Wall. A postcard showing some of the earliest postmarks of places on the Wall has been produced and the souvenir cover features a distance slab discovered at Bearsden dating from c. 142 AD. The pictorial handstamp is in the format of such a stone and serviced covers at £1 each and unserviced postcards at 5 for £1 post free are available from W McKinlay, 47 Iain Road, Bearsden, GLASGOW G61 4PB.

A Collectors Day will take place on Sunday 6 April in the Cotterell Building of Stirling University.

Industry Year Perforations

Because of technical problems with the paper some of the sheets of Industry Year stamps printed by The House of Questa were perforated from the back. This occurs on the 34p 2A magenta printing and possibly other values as well.

The Genesis of the Machin Design

Part 1

DON STADDON

In June 1965 a parliamentary announcement was reported that the Postmaster General was planning to invite a number of artists to submit designs for a new definitive series of postage stamps. So, more than twenty years ago, steps were taken which would lead to the addition of 'Machins' to the philatelic vocabulary in 1967. Since then, the head of Her Majesty The Queen by Mr Arnold Machin, RA, has appeared on an extensive and increasing range of National and Country definitives, special stamps and postal stationery. It is still going strong despite periodic rumours that a change is on the way.

The proposal for a new design was developed in a period during which the designs of British commemorative stamps had been simplified (The Essays of Queen Elizabeth II, *British Philatelic Bulletin* May 1985). However, the three-quarter Wilding portrait then in use was not thought entirely compatible with the flat, two dimensional designs chosen for the rest of the stamps. A recommendation was therefore made to prepare a new profile head suitable for definitives and capable of adaptation for commemoratives. This was approved by HM The Queen in March 1965.

These activities followed the approval from Buckingham Palace in June 1964 of a new coinage effigy for the use of Commonwealth countries, in succession to the two versions approved by Her Majesty in 1952. The new effigy, by Arnold Machin, RA, consisted of a profile head and shoulders portrait of The Queen wearing a diamond tiara of festoons, scrolls and collet-spikes given to Her Majesty as a wedding present by Queen Mary.

The designs it succeeded were a crowned head by Cecil Thomas OBE, in use by all colonial and six independent Commonwealth countries and an uncrowned head by Mrs Mary Gillick OBE, in use by seven others including the United Kingdom.

On the coinage the Queen faces to the right. This maintains a three hundred years old tradition that successive monarchs face in opposite directions on the coinage. On British postage stamps other than commemoratives it is customary for the monarch to face to the left.

As a preliminary step, the Stamp Advisory Committee of the Post Office studied a number of uncrowned profile portraits of HM The Queen by

photographer Anthony Armstrong-Jones who was later to become Lord Snowdon after his marriage to Princess Margaret. Two sets of essays were then produced by printers Harrison & Sons Limited using the M C Farrar-Bell frame design of the 2½d Wilding definitive. One set featured the Armstrong-Jones portrait, and the other a Dorothy Wilding profile portrait dating from 1952.

In the Wilding photograph Her Majesty The Queen is wearing a diamond diadem (completely circular head ornament) with a pearl base, having emblems of the rose, thistle and shamrock alternating with crosses patée. It was originally designed for King George IV to be worn outside a Cap of State. Worn in succession by Queen Victoria, Queen Alexandra and Queen Mary it first adorned the head of Queen Elizabeth II when she opened the first Parliament of her reign before her Coronation and has been worn regularly since. It is a part of the Crown Jewels.



Fig. 1. The diadem made for George IV (Reproduced by gracious permission of Her Majesty The Queen).

As will be seen later the artists who were subsequently briefed to submit designs for the new stamps, based their ideas on the diamond tiara given to Her Majesty by Queen Mary, the uncrowned portrait by Anthony Armstrong-Jones, and the diamond diadem described in the previous paragraph.

Designs incorporating a profile portrait facing left were then sought of selected artists, and their submissions were studied by the Committee in January 1966.

One of the artists was Andrew Restall, who at that time held a Post Office Fellowship in Miniscule



Fig. 2



Fig. 5



Fig. 3



Fig. 6



Fig. 4



Fig. 7

Harrisons essays of 1965 using the M C Farrar-Bell frame: with a Wilding profile portrait of 1952 (figs. 2-4), and a portrait by Armstrong-Jones (figs. 5-7).

Design. He had already been responsible for the designs of several British stamps issued during that period. They included the Forth Road Bridge set issued in September 1964, the 9d value in the September 1965 Battle of Britain set, and the November 1965 I.T.U. Centenary set.

Andrew Restall horizontal and cameo essays (figs. 11-17) and artwork by Stuart Devlin (fig. 18).



Fig. 8



Fig. 9



Fig. 10

Andrew Restall silhouette essays in vertical format (figs. 8-10).

Restall's submissions for the new definitives resulted in a number of essays which portrayed the uncrowned head, most of them having a small crown above, or to the side of, the portrait. That idea was not new, and can be seen on several British stamps issued during earlier reigns.

Novel ideas included an illuminated outline of the Queen's head in silhouette and the use of a horizontal format. Consideration was also given to the inclusion of 'Postage Revenue' in the layout. These words and the values were straightforward apart from the unusually small figure '4' and large letter 'd' on one of the essays. What the range of essays also shows is the considerable attention paid to the type of lettering, its size and weight used for the value panel and possible inscription.



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19

Fig. 20

Artwork by Reginald Brill (figs. 19-20).

Submissions were obtained from artists who did not have any issued British stamp designs to their credit. Stuart Devlin was one of these. Educated in Australia, and a well known goldsmith, silversmith, designer and engraver, he based himself in London in 1965, becoming a Freeman of the City of London in 1966. Some time later he designed the Queen's Silver Jubilee medal in 1977. He also designed coins for a number of countries.

The Devlin ideas for the stamps show the Queen wearing the diamond tiara using a standard vertical format. Capital letters have been used for the words 'POSTAGE REVENUE' but they would reproduce very small in actual stamp size. The figure for the value is much larger. Reginald Brill also featured the tiara, one of which was not to the exact shape of the tiara used for the coins. This was perhaps the artist's initial impression. In two examples the letters 'ER' are depicted and there is a floral embellishment of the words 'POSTAGE REVENUE'. The effigy is 'couped' meaning cut-off above the shoulder.

Amended Programme of NPM Cards

The remainder of the 1986 programme for postcards at the National Postal Museum has been amended and will now be as follows:

- 21 April SS37 Wilding portrait of Queen Elizabeth II, marking the Queen's 60th birthday and the NPM exhibition 'Many Happy Returns'.
- 6 May SS38 Penny Black and 1849 20 centimes black of France, coinciding with the Anglo-French exhibition — the first 10 years of British and French stamps.
- 20 May SS39 Two cards, illustrating the winners of the 'Preservation of Nature' (A & B) photographic competition.
- 23 June SS40 SS *Hindustan* leaving Southampton in 1842 to open the Indian Mail Service — for the display 'Mails to India' by the India Study Circle.

16 Sept. SS41 Card coinciding with the RAF stamp issue and a display.

There will also be a card on 14 October for the British Philatelic Exhibition, 1986. All cards will remain on sale for a period of one year.

From 6 to 10 October, the Museum will be closed for its usual annual refurbishment.



Card SS38

Posting Boxes

No. 81. This is a standard modern QEII pillar box (P.O. type B) with the wide aperture, as made by the Carron Company. It stands on Prince Edward Road West, Kowloon, Hong Kong opposite Saint Teresa Church. The photograph was sent in by Aaron Chan of Kowloon.



George V: Philatelist and King

KENNETH F CHAPMAN

Kings, princes and presidents are numbered among world leaders who, in their day, were stamp collectors but the final seal of approval, an invitation to sign the Roll of Distinguished Philatelists, has only ever been extended to one of them. He was, of course, King George V.

It was as HRH the Duke of York that the future King became the President of the Philatelic Society, London in 1896, a philatelic responsibility to which he responded by taking an active interest in the society's affairs. Matters of state prevented regular attendance at the meetings but, as President, he kept in touch with the society through its secretary, John A Tilleard, who became a firm friend of the Duke. Tilleard was Honorary Secretary of the Philatelic Society, London, from 1894 to 1913, a period which embraced the Duke's presidency from 1896 to 1910. In the latter year, Tilleard was formally appointed 'Philatelist to His Majesty' when King George V succeeded his father, King Edward VII. The firm friendship between the two was made evident when Tilleard was made a Member of the Victorian Order for his philatelic services. He was the first philatelist to receive the honour which was in the personal gift of the King alone. When Tilleard died in 1913, King George wrote to the society mourning the loss of a personal friend.

The successor to Tilleard was Edward Denny Bacon who was given the more formal title of 'Curator of The King's Philatelic Collection'. Bacon was then serving the great collector, Henry Duveen, as curator but Duveen agreed to release him for royal service on the understanding that Bacon would continue to help him on Sundays whenever possible.

King George and his new curator became very close. Their philatelic preferences coincided in many ways, not the least being a shared dislike of used stamps of which there are comparatively few in the Royal collection. Both the King and Bacon felt that cancellations defaced stamps and thus spoilt the designs. The postal history significance of cancellations had yet to be appreciated by either of them! Bacon, in due course, received the M.V.O. (1917), C.V.O. (1922) and became, in 1932, the first man to be knighted for philatelic services. A further link between these two great philatelists came about

when both signed the Roll of Distinguished Philatelists in 1921, the year the Roll was inaugurated.

Above all, King George was an active collector who kept an eye on the stamp market and instructed his agents shrewdly whenever suitable items became available at auction or through private treaty purchases. As early as 1904 he had acquired both the 1d and 2d 'Post Office' stamps of Mauritius, the 1d very lightly used on cover (an exception to the 'unused' rule, but pardonable in view of the stamp's rarity) and the finest unused 2d example in existence. For the latter, the King paid £1,450, at the time a world record for any single stamp.

Earlier still, in 1890, when, as Prince George of Wales, he commanded H.M.S. *Thrush* on a routine voyage to North America and the West Indies, he kept a weather-eye open for additions to his collection but even he could not have anticipated becoming the owner of the first-ever (although actually never issued) Royal Visit stamps. This was when *Thrush* called at Trinidad and several then-current stamps, envelopes, wrappers and postcards were surcharged '9d' — a postal rate which applied to nothing in particular, so far as is known! — and were presented to the Prince to mark the occasion of his visit. Being unissued to the public, the stamps remain uncatalogued by Stanley Gibbons to this day but a set is still in the Royal collection as a souvenir of the visit to Trinidad.

Although the future King George V at first collected on a world-wide basis, an early decision was taken to concentrate on the issues of Great Britain and the British Empire. The few exceptions are limited to a number of presentations containing some foreign issues, notably the Russian *zemstvo* stamps which were included in a miscellany contributed by fellow members of the Philatelic Society, London, on the occasion of the Prince's marriage in 1893. In that same year the society held an exhibition of West Indian stamps at its headquarters (then in Arundel Street, Strand) and for the first time a selection of stamps from Bermuda, British Guiana, Trinidad and the Turks Islands was loaned from the Royal collection. When the society celebrated its Silver Jubilee in 1894 another exhibit was forthcoming, this time including Württemberg,

Peru, Brazil and Italy, the only foreign issues ever displayed — but some had been part of the previous year's wedding gift!

The Royal collector's technical abilities as a philatelist were readily placed at the disposal of 'his' society, as he came to regard it on becoming President in 1896. On a visit to his mother's homeland, Denmark, in 1898 he took time to make enquiries on the spot and thus solve a problem concerning the printing of the 2 rigsbank-skilling stamp which had been bothering a fellow member for a long time.

When Edward Bacon became chairman of the Royal P.S. Expert Committee the King encouraged him to take the 'patients' to Buckingham Palace for comparison with verified items in the Royal collection. He was fascinated by this aspect of the society's services to its members and the practice of sending problem pieces to the Palace persists to this day.

Another major exhibition, this time competitive, was organised by the society in 1906 and for the first (and last) time the then Prince of Wales submitted entries in competition. For his fine Mauritius (a particular favourite of the exhibitor) he received a silver medal, as he also did for Hong Kong; and for an entry of British essays, a bronze medal. As President, the royal exhibitor donated a gold and a

silver medal to be awarded to the most deserving entries in the Ladies' Section of the exhibition, an innovation which does not appear to have been repeated at any exhibition since then.

Any lingering doubts concerning the philatelic ability of the President were dispelled in March 1904 when he took the chair at a meeting of the Philatelic Society, London, and read a technical paper, of which he was the sole author, on the early King Edward VII stamps of Great Britain. The paper was based on personal research at Somerset House and was planned, as he said at the time, to provide information and dates that could be relied upon as authentic and, therefore, reliable guides to any other students furthering the same line of research in the future. There wrote the true philatelist.

It was in November 1906 that King Edward VII, doubtless persuaded by his enthusiastic philatelic son, granted Royal status to what then became the Royal Philatelic Society, London, a privilege which gave the society impetus and established the hobby as a serious intellectual pursuit.

After his accession to the throne in May 1910, King George V sought relaxation with his stamps and, public duties permitting, he spent three afternoons a week in the Stamp Room at Buckingham Palace in the company of his much-admired Edward Bacon.

Not surprisingly, King George V was given opportunities to acquire many unique items, especially stamp-sized, hand-painted designs prepared for many Georgian period engraved colonial issues, these miniature gems of art being necessary to guide the engravers who prepared the master dies from which the printing plates were subsequently laid down. Earlier examples included the historic purchase from Perkins Bacon of original artwork by Henry Corbould for the first Ceylon issue, for the Chalon Head colonial stamps and the New South Wales 5s. 'Coin' stamp. To this valuable acquisition was added the Corbould watercolour for the Britannia stamps of Mauritius, Barbados and Trinidad, this latter being by private purchase when this unrecognised philatelic gem failed to reach the reserve placed on it in a Chancery Lane book auction.

There can be little doubt, however, that one of the few covers in the collection must have had a special place in the King's heart. On 5 May 1910, an unknown friend at the Post Office attached one of the new 2d Tyrian Plum King Edward stamps to an envelope addressed, "To His Royal Highness, The Prince of Wales, K.G., etc., etc., etc., Marlborough House, S.W." It was delivered on the morning of 6 May. The death of King Edward during that day

One of the original Downey photographs of George V taken in June 1910 but rejected in favour of the three-quarter head used on the first definitives.



W. & D. Downey



To His Royal Highness
The Prince of Wales, K.G.
He He He
Windsor House
S. W.

The 2d Tyrian Plum used on cover to the Prince of Wales (Reproduced by gracious permission of Her Majesty The Queen.).

meant that the 2d Tyrian Plum was never issued to the public and the Royal Collection thus includes the only used specimen in existence. On that day too the philatelist who owned this unique stamp became a king.

Letters to the Editor



Dating Special Issues

Sir,

The year dating of commemoratives is happily now spreading worldwide and it is good to know the Post Office will introduce this system in 1987. Designers could help in another direction to improve the quality of British stamps. Wording explaining the purpose of issue seems to have fallen into virtual disuse; the modern trend is to rely on imagery to convey the message. Unfortunately, the results can be obscure and I think captioning should be restored as a design requirement like the Queen's

silhouette and numerals of value.
LONDON WC1

JAMES NEGUS

1987 Programme

Sir,

I notice in the February issue of the *Bulletin* that one of the 1987 special issues is to commemorate the 400th anniversary of the publishing of Newton's *Principia*. Surely, it should be the 300th anniversary? The *Principia* was published in 1687.

ILKLEY

West Yorkshire

JUDITH LAMBERT

Quite right! — Ed.

Queen's Birthday Cyinders

The cylinders used in the printing of the Queen's 60th Birthday stamps due on 21 April are:

17p

dull blue	green	grey-black	bright green
2A	2B	6C	1D
turquoise-green	greenish blue	indigo	
2E	1F	1G	

34p

red	olive-brown	grey-black	yellow-orange
3A	1B	6C	1D
deep dull purple	yellow-brown	olive-grey	
2E	1F	1G	

NPM Exhibition – “Many Happy Returns”

A display goes on show at the National Postal Museum, London on 21 April to mark the 60th birthday of The Queen. Lasting until 18 June, the 12-frame display will consist mainly of portraits of The Queen and other members of the royal family which have appeared on postage stamps and stationery of Great Britain and the Commonwealth, and also those portraits considered but unadopted.



Portrait of Princess Elizabeth aged 2, by Marcus Adams (and signed by him), from the Bertram Park collection of royal portraits on stamps, National Postal Museum.

Among the photographers whose work is included are Dorothy Wilding, Marcus Adams, Bertram Park, Anthony Buckley and Norman Parkinson. There will also be drawn portraits by such artists as Edmund Dulac, Edward Halliday, John Brinkley, Richard Guyatt and Cecil Thomas.

Together with these items there will also be certain artwork, both accepted and unaccepted, used for various issues from the coronation of George VI onwards. Part of the three dimensional display will feature plaster casts used for the Machin definitives and QEII stamp and postal stationery dies.

An NPM card, costing 20p, will be issued on 21 April to mark the occasion. Featuring the Wilding portrait in the colour of the original 5d definitive it was illustrated in the *Bulletin* last month (page 134).

A special one-day handstamp (illustrated above) will be used on 21 April at the Museum.

NPM National Stamp Day Handstamp

To mark National Stamp Day (6 May) the National Postal Museum will be using a special one-day handstamp in the same design as previous years. Repostings to ‘Special Postmark Duty’, ECDO, King Edward Building, King Edward St., LONDON EC1A 1AA.

The 6 May is also the first day of the Museum’s Anglo-French exhibition for which a special postcard (SS38) will be issued. This will feature the Penny Black and the 1849 20 centimes black of France. There will be no other special handstamp for this exhibition. (The card appears on page 167.)



Tower Hill Pictorial Handstamp

From 21 April 1986, a special pictorial handstamp depicting the Tower of London will be in use at the tourist counter at the Seething Lane Branch Office, LONDON EC3. This is the nearest office to the Tower. Items for reposting should be endorsed ‘Tower Hill Tourist Handstamp’ and sent to: Special Postmark Duty, ECDO, King Edward Building, King Edward St., LONDON EC1A 1AA.



Withdrawn Items

Items due for withdrawal from philatelic counters and the Philatelic Bureau in April are:

- 8 April – £1.70 April 1985 stamp book
- 22 April – 50p, £1.30, £1.54 April 1985 stamp books
- Scottish National Institute for the War Blinded aerogramme.

New Stamp Book Covers

On 29 April, three new stamp books, price £1.20, £1.50 and £1.70, go on sale. The cover illustrations, by Ronald Maddox, feature different views of the National Gallery, London and all three books carry a special promotional offer of six National Gallery greetings cards, with paintings by artists such as Constable, Monet and Cezanne.

The £1.20 book contains 10 x 12p central phosphor band; £1.50 6 x 17p two bands and 4 x 12p left and right bands; £1.70 10 x 17p PCP. All books will appear in both left and right hand formats with cylinder numbers of the stamps appearing on every sixth book.

Stamps are printed in gravure by Harrisons on the Chambon press with the covers printed on the Libra book-making machine.

A new 50p machine-vended stamp book will be available from 20 May. The cover will be the first in a series on Pond Life and it features a yellow Iris, an Emperor Dragonfly and a four-spotted Libellula. Designed by Peter Morter the book contains 3 x 17p stamps with two phosphor bands plus a blank label with the legend "Please use the postcode".

As before the stamps are printed in photogravure by Harrisons on the Chambon press with the covers on the Libra book making machine. Non-toxic blue stars will appear on the back of the stamps. Cylinder numbers will appear on every eighth book.

New Plate Numbers

New plates have been used in the Waddington printings of National and Country issues and will be issued as required.

20p — National plates 23A, 15B

17p — Scotland plates 3A, 5B

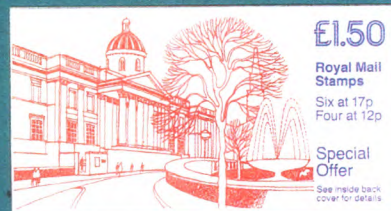
New plates by Questa are:

17p — Northern Ireland plates Q3, Q4

17p — Wales plates Q7, Q8.

Scottish Aerogramme Size Difference

The new Scottish aerogramme for the Northern Lighthouses due on 8 April and costing 30p is slightly different in size to the normal. A fault in the positioning of the fold in the artwork meant that the printed area could not be folded correctly. Therefore, 2mm were trimmed from the bottom to remedy the problem. The trimming does not interfere with the illustration at all and future issues will revert to standard size.



British Philatelic Bulletin

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The *British Philatelic Bulletin* is published monthly by the Post Office.

Correspondence should be addressed to the Editor at:

National Postal Museum

King Edward Building

King Edward Street

LONDON

EC1A 1LP

Annual subscriptions (*Inland, Europe and overseas*)

Surface mail £3.50

Airmail £5.75

Subscriptions should be sent to:

British Philatelic Bureau

20 Brandon Street

EDINBURGH

EH3 5TT

Single copies from philatelic counters: 30p

Binders are available to hold 24 issues from the Philatelic Bureau price £4.00

Printed in Great Britain by Moore & Matthes (Printers) Ltd for the Post Office