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Philatelic Bulletin

Volume 59 No.2

Rugby Union



The grass-roots, auld enemies, and a bright future

REGISTRATION LABELS • RUGBY ANNIVERSARIES • 1969 COMMEMORATIVES

VIP?

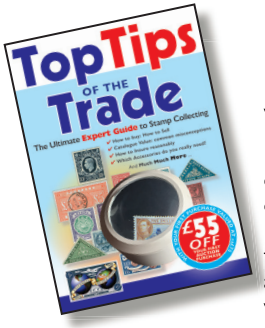
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Contents

Rugby Union celebrates its 150th anniversary

The passion still burns – the new stamp issue captures historic moments from the British game that spread to the far-flung reaches of the Empire **36**



Tackle the quiz Here's your chance to win the Presentation Pack **43**



Registered interest Insights into the background and evolution of the labels that distinguished registered mail from regular postal services **48**

Royal approval We turn the clock back half a century and look at 1971's stamp that celebrated a centenary of the Rugby Football Union **44**





The end of a decade that created a new era The sixties launched broader themes for GB stamps – Dane Garrod closes our focus with a look at the Commemorative issues from 1969 **55**



Editor Chloe Tuck, Royal Mail, 185 Farringdon Road, Floor MP-03, London EC1A 1AA ● **Design and content creation** Ian Boardman, Adesso Creative Ltd ● Price £2.45 from Post Office Ltd philatelic outlets or by order from Post Office branches ● **12 months' subscriptions** £22.95 UK and Europe; £29.50 rest of the world. Send subscriptions to Royal Mail Stamps and Collectibles, PO Box 1373, Sunderland SR5 9PG, UK or subscribe online at royalmail.com/bulletin ● **Binders** (to hold 24 issues) are priced at £4.99 and are available by post or online ● Copyright and editorial rights are reserved by Royal Mail Group Ltd ● All rights reserved ● Reproduction in whole or part is prohibited without prior permission of Royal Mail Group Ltd ● **Printed** in Great Britain by Zenith Print & Packaging Ltd ● **ISSN** 2633 2310 ● Royal Mail is a trading name and registered trade mark of Royal Mail Group Ltd. Registered in England and Wales, number 4138203. Registered office: 185 Farringdon Road, London, EC1A 1AA ● Stamp images © Royal Mail Group Ltd.

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Rugby Union



Women's Rugby World Cup Final, 2014
After defeat in three successive finals, England win the World Cup. Tries from Emily Scarratt (pictured, with ball) and Danielle Waterman secure victory – *2nd Class*



Five Nations Championship, 1970
A victory marking the start of a glorious era in Welsh rugby for a side featuring greats like JPR Williams (pictured), Gareth Edwards and Mervyn Davies – *2nd Class*



Women's Home Nations Championship, 1998
Led by Kim Littlejohn (pictured, far left), Scotland complete a five-year journey from novices to best team in Europe with a win that boosted the sport's status in the country – *£1.70*



Five Nations Championship, 1994
Ireland upset the odds to win at Twickenham for the first time in 12 years – a brilliant try by Simon Geoghegan (pictured) inspiring a generation of outstanding players – *£1.70*

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Rugby Union – Stamp Specifications

Date of issue	19 October
Number of stamps	Eight (2 x 2nd Class, 2 x 1st Class, 2 x £1.70, 2 x £2.55)
Design	True North
Stamp format	Over-square landscape
Stamp size	37mm x 35mm
Printer	International Security Printers
Print process	Lithography
Perforations	14 x 14.5
Phosphor	Bars as appropriate
Gum	PVA

150th anniversary of the RFU



Women's Six Nations Championship, 2015
Needing to win to secure the title, a rampant Ireland – with lock Sophie Spence (pictured) to the fore – ran in 11 tries to become champions – *1st Class*



Five Nations Championship, 1984
Scrum-half Roy Laidlaw (pictured, with ball) scored two tries as Scotland became outright winners of the Five Nations Championship for the first time since 1938 – *1st Class*



Women's Six Nations Championship, 2009
Non Evans kicks the winning penalty in the final minute as Wales, captained by Melissa Berry (pictured), beat England for the first time and win the Triple Crown – *£2.55*



Rugby World Cup Final, 2003
Jason Robinson's try and five successful kicks from Jonny Wilkinson (pictured), see England become the first northern hemisphere country to win the World Cup – *£2.55*



A heroic run crowned by a magnificent try, tense, tournament-winning drop kicks, epic struggles in the scrum, and the gladiatorial spectacle of a body-crunching tackle… the sheer physical exhilaration of rugby makes it thrilling to play and watch. This excitement is vividly captured in a new, action-packed Special Stamp set, Rugby Union, featuring great sporting moments and legendary players, including Welsh full-back JPR Williams and England's Jonny Wilkinson. Celebrating the 150th anniversary of English governing body the Rugby Football Union (RFU), the issue focuses on the modern game, with stamps also showing Irish and Scottish triumphs.

Female rugby stars are in action, too: on a £2.55 value, Wales captain Melissa Berry powers her team to victory in the 2009 Women's Six Nations Championship. The stamps feature thrilling match play from our men's and ►



First Day Cover with the Tallents House handstamp featuring an illustration of a rugby ball being kicked through goal posts

Opposite: First Day Cover with the alternative handstamp with a rugby ball incorporating the title of the stamp issue. Twickenham has been chosen as the alternative postmark location to represent the headquarters of the RFU

women's national teams competing in major tournaments – Five Nations, Six Nations and the Rugby World Cup. Rugby Union, out on 19 October, includes a Presentation Pack, Stamp Souvenir, Postcards, and Framed Print signed by Wilkinson – famous for his drop kick 26 seconds from the end of the 2003 Rugby World Cup against Australia that gave the trophy to England, the first Northern Hemisphere team to win the competition. The Pack focuses on the history of the sport – and its origins, evolution, rituals and culture are as fascinating as the game is exciting to watch. According to (sometimes disputed) rugby lore, one autumn afternoon in 1823, in a football match at Rugby public school, 16-year-old pupil William Webb Ellis defied the rules by catching the ball and running with it – and in that moment of rebellion, 'invented' the game of rugby. The 'Rugby' style of football was adopted in other public schools, since it promoted British muscular Christianity, with its values of fearlessness and team spirit.

When upper-class boys left school they created the first rugby teams, at Oxbridge of course, and after graduating formed the first local clubs, with Blackheath, the world's oldest independent club, founded in 1858. Rugby also articulated the ideal of imperial manliness, which public schoolboys carried with them when they grew up and became servants of the British Empire. That's how rugby crossed the world, via the colonies, and the game took hold in South Africa, New Zealand and Australia, some of today's great rugby nations. Yet today's sophisticated game, though physically tough, is worlds way from early rugby, which was quirky, chaotic and often outrageously violent. At Rugby School, for example, the pitch was literally fields, complete with three elm trees and grazing sheep. During one match in 1867, school team captain HW Badger realised after 40 minutes that



Rugby were playing with a following wind, which he considered unfair to the opposition. So he allowed them to change ends, to benefit from the wind, and so the concept of half-time was born. Today the game still comprises two halves of 40 minutes. The modern line-up is a disciplined 15 men or women on each team; in its infancy, the game resembled the anarchic traditions of folk football when hundreds of villagers on each side would fight each other to take the ball to their opponents' 'goal'. In 1839, for example, when Queen Adelaide visited Rugby to see the game played, School House team fielded 75 players, and their opponents, 'Rest of School', deployed a terrifying 225. Like folk football, rugby matches could last days. Indeed, when Rugby School's prefects compiled the first rugby rule book in 1845, one regulation stated that games are considered draws after five days, or three days if there are no goals scored.

While no (sane) player ever enjoyed being on the receiving end of a bone-shuddering tackle from JPR Williams in his heyday, JPR's body-checking style was like a friendly pat on the back compared to the murderous mayhem of early rugby. 'Hacking' – the practice of tripping opponents and kicking their shins in – was allowed, and even Rugby's boys did it, adding nails to their boots to cause extra damage. Not that adult players set any kind of example. They often wore hobnailed working men's boots, known as 'navvies', upgraded with metal plates to make them more destructive. In one of the first matches at Cambridge, passers-by rushed onto the pitch to restore order as they thought a brawl was taking place. PG Wodehouse, though a keen schoolboy rugby player, described the game as 'assault and battery' in 1930. Ultimately, clubs began to forbid hacking, not least because the practice often caused player shortages due to injury. (The RFU banned ►



FD2119-TH



FD2119-PL



FD2119-NP

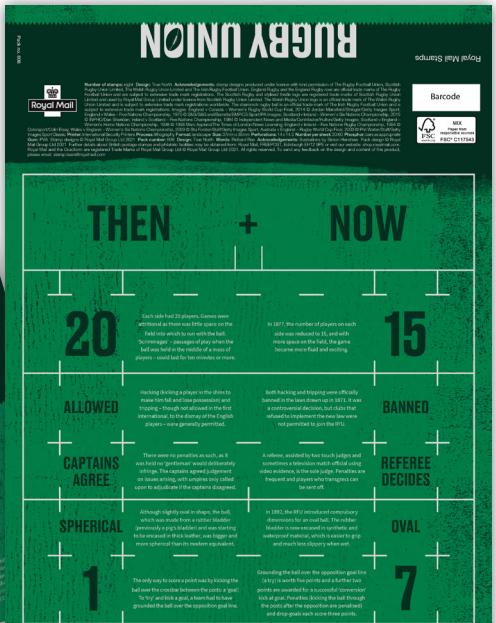
The Presentation Pack includes all eight Special Stamps that mark the 150th anniversary of the formation of the RFU and the first international match in 1871 between England and Scotland. Written by sports journalist Richard Rae, the pack looks back at the history of the sport through to the modern era. There's also an analysis of how the rules of the game have evolved with a 'Then vs Now' comparison. In addition, there's insight into the background of each of the four home nations rugby union governing bodies



hacking when it was formed in 1871 to create universal rules for the sport.) Amid this mayhem were signs of a genteel undercurrent of rather more gentlemanly behaviour. Rugby School players wore bow ties at one point, and in an 1891 Ireland-Scotland international, Irish captain Dolway Bell Walkington wore a monocle, which he removed when executing a tackle. While rugby union stems from the 'gentlemanly' world of the English public school, it hasn't always been a sport of the elite. Rugby developed in the North of England and Wales as a key component of working-class culture, the badge of a broader community pride, not as a hobby of the aristocracy. In the South of England, where public school old boys could afford not to be paid to play, clubs fiercely defended rugby's amateurism. In the North, poorer, working-class players demanded fees for games, as

Left: Presentation Pack inner. Below: Presentation Pack outer





they lost much-needed wages when they stopped work to play. This debate over an amateur or professional status for the sport ended in a split, with the North breaking away in 1895 to create the professional rugby league.

As much as English class politics, international politics has played its part in rugby union, particularly during South Africa's apartheid era. Its relations with New Zealand are a case in point. South Africa sparked protests in 1967 when it banned any visiting New Zealand team from fielding Maori players. During South Africa's 1981 New Zealand tour, one match was scrapped when demonstrators took over the pitch. In the final game, protestors flew a plane over the stadium and dropped flour bombs. Despite such strife, and the (albeit now-regulated) ferocious physicality of the game, rugby – like any great sport – has at its core a certain generosity of spirit. Encapsulating this spirit is the kindness the French rugby football union has extended to the memory of the man who, as a young boy, is said to have helped lay the foundations of the sport almost 200 years ago. After Rugby, William Webb Ellis went to Oxford, then became a rector, dying in relative obscurity in Menton, France, in 1872. His grave was rediscovered in 1959 and has been faithfully tended by officials of France's rugby federation ever since. The French may be one of our great rugby rivals, but their kindly gesture shows how sport can bring us together ●

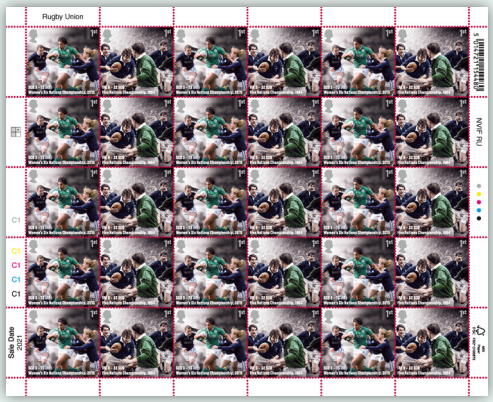
Article by Andrew Neish

Two of rugby's most famous trophies demonstrate the way history still resonates in an ever-evolving, modern sport that is still somehow inspired by its traditions. In the Rugby World Cup tournament, the teams compete for the Webb Ellis Cup, named, of course, after Rugby School's William Webb Ellis, credited with inspiring the game of rugby. The sterling silver and gold plate cup has the nickname Bill, coined by the winning Australian team in the 1991 tournament. Winners of the England-Scotland match in the annual Six Nations Championship receive the Calcutta Cup. It's named after the Calcutta Rugby Football Club, formed in Bengal in 1872 by British soldiers and colonial expats, some of whom were old boys of Rugby School. When the club folded, the players created a legacy for it by having the remaining 270 silver rupees in the club account melted down and made into a trophy. They presented the cup, with its design of Indian cobras and war elephant, to the RFU, and England and Scotland have competed for it since 1879





Half Stamp Sheet – 30 x 2nd Class



Half Stamp Sheet – 30 x 1st Class

Rugby Union – Prices	
Set of 8 Special Stamps	£11.52
Presentation Pack	£12.40
First Day Cover Stamps	£14.50
Stamp Souvenir	£14.50
First Day Envelope	£0.30
Postcards (8 in set)	£3.60
Half Sheet (30 x 2nd Class)	£19.80
Full Sheet (60 x 2nd Class)	£39.60
Half Sheet (30 x 1st Class)	£25.50
Full Sheet (60 x 1st Class)	£51.00
Half Sheet (30 x £1.70)	£51.00
Full Sheet (60 x £1.70)	£102.00
Half Sheet (30 x £2.55)	£76.50
Full Sheet (60 x £2.55)	£153.00
Framed Print JPR Williams	£49.99
Framed Print Jonny Wilkinson	£49.99
Framed Jonny Wilkinson signed print	£249.99

Rugbyquiz



1 What is this stamp's tariff of 1991?
a) 37p b) 31p c) 26p



2 Who designed this stamp?
a) Fritz Wegner b) Huntley Muir
c) Robert Goldsmith

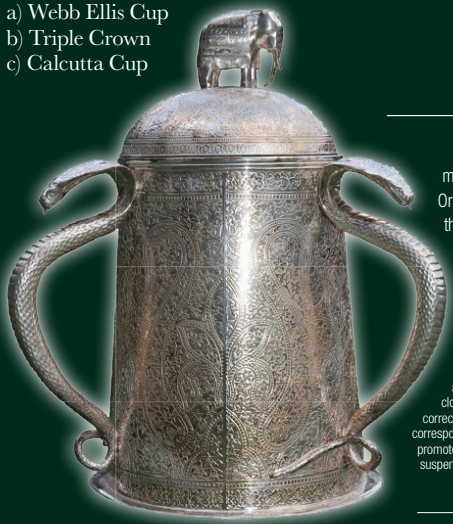


3 What is depicted in this stamp?
a) Ruck b) Try c) Conversion



4 When was this Miniature Sheet issued?
a) 2001 b) 2003 c) 2005

5 Which trophy is this?
a) Webb Ellis Cup
b) Triple Crown
c) Calcutta Cup





6 Which Welsh international is featured here?
a) Gareth Edwards b) Ray Gravell c) JPR Williams

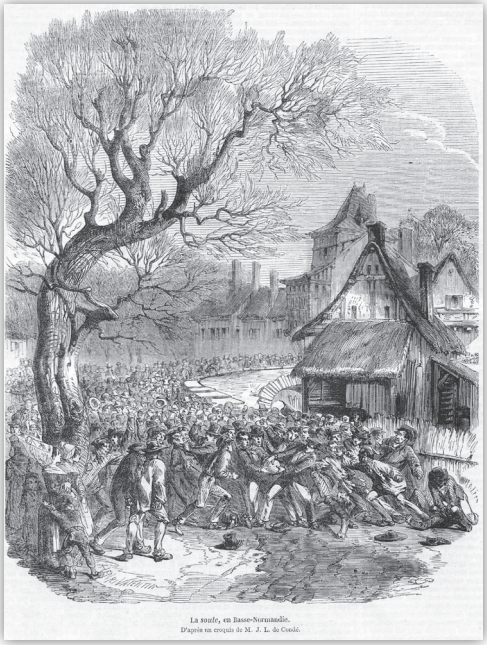


7 The design of this stamp was derived from a painting by .....? a) William Barns Wollen
b) William Morris c) John Everett Millais

How to enter Please send your answers, with your contact address or phone number, marked 'Rugby Quiz', to: Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB. Or by email to chloe.tuck@royalmail.com. **Prizes** The first five correct entries drawn after the closing date win the Rugby Union Presentation Pack. **Closing Date** 15 October 2021. **July solutions** Beano Quiz 1)c 2)b 3)c 4)a 5)b. **Winners** Mr Keith North, Epping; Mr Gilbert, Bishop's Stortford; Rev Peter T Hanna, County Cork; Mr Richard Milner, Falmouth; David Duley, Haywards Heath.

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Rugby Union anniversaries



La soule, en Basse-Normandie.
D'après un croquis de M. J. L. de Cauzé.

A representation with many players of a scrummage in the game of 'la soule' in Lower Normandy, France, in 1852. This traditional team sport originated in Normandy and Picardy since at least the 12th century. The size of the team could vary from 20 to 200 players with the game often started at the border between two parishes. Nothing was forbidden by the rules and games could last for several days until players were completely exhausted

Football in various versions has been in existence for many centuries, whether it be boys kicking a ball around, or later when players began to be organised into teams with rules for the game. However, there began to be variations in methods of play as there were no formal rules of football. In the 19th century a new variety of football emerged that became known as 'Rugby Football' – this led to the formation of the Rugby Football Union in 1871. An anniversary stamp celebrating the event was issued 100 years later in 1971, and now in 2021 Royal Mail mark 150 years with a new stamp issue.

Why Rugby you may ask, and the reason is clear, but uncertain as to its exact veracity. Playing football has been a long tradition in England, and many versions with varying rules have been played at the public school in Rugby, Warwickshire, for 200 years before three boys published the first set of written rules in 1845. The rules had always been determined by the pupils instead of the masters and they were frequently modified with rule changes often agreed shortly before the



The submitted 9p value design from the Austrian-born artist Fritz Wegner before minor changes took place, such as the change from '100th' to '100TH', the amendment of the 'p' of the value and the change to white of the colour of the words on the left

commencement of a game. For example, players could catch the ball in their arms, and then retire backwards as far as they pleased with the combatants on the opposite side advancing only to the spot where the boy had caught the ball. They then could not rush forward until the ball had either been punted forward or placed on the ground for a kick. Apparently, someone originally believed to be schoolboy William Webb Ellis in about 1823 at Rugby School had caught the ball in his arms and then disregarded the well-known rule and rushed forward with the ball in his hands to the opposite goal. England Rugby say that William Web Ellis's action (if it happened) did not lead to any immediate change in the rules but may well have inspired later imitators. Even so, the winners of the Rugby World Cup now receive the William Webb Ellis Cup, so his name lives on. As for the game itself, we see 15 players on each side, but the number had been reduced to this in 1877 from 20.



The issued stamp in the three stamp issue of General Anniversaries on 25 August 1971, sometimes referred to as British Anniversaries

A suggestion of a stamp marking the Rugby Football Union was first put forward in 1965 and considered again up to 1970. Even then it was declined, but pressure was successfully brought for a change with the comment that it was 'inconceivable that there was to be no special stamp in this country ►



A Post Office Official Card with examples of the three essays that had been approved by HM The Queen, subject to some amendments that had been listed. Dated in April, four months before the issue date of the General Anniversaries set

– the birthplace of rugby', especially as special stamps were being issued in France, Romania, Czechoslovakia, New Zealand, South Africa, Fiji, Japan and Thailand. A General Anniversaries issue of three stamps on 25 August 1971 was to include the highest value at 9p celebrating the 100th anniversary of the Rugby Football Union. On 8 January 1971 artists Fritz Wegner, Andrew Restall and Broom Lynne were invited to submit designs for all three values in the issue, and by late January the Stamp Advisory Committee had agreed that Wegner's designs were to be accepted with suggestions of amendments for improvement.

The five players are shown in 19th century action and kit with the oval ball being carried, and a red rose, symbol of the English international team, in the right hand panel beneath the Queen's head. The design of the stamp was derived from a painting by William Barns Wollen that had been exhibited at the Royal Academy in 1879. The Rugby Football Union, which had been formed when 21 clubs banded together in London on 26 January 1871 when the first laws of the game were drawn up, believed the match portrayed was between Cambridge University and Newport, although the ground and year are unknown. The painting came into the possession of the RFU in the late 1960s when it was discovered under a draught excluder in the basement of the Head Office of Lloyds Bank. It was restored and presented to the RFU, and now hangs in the Committee Room at Twickenham, the home



The unique unmounted original gum corner marginal traffic-light block of four that exists with the missing 'new blue' colour. This can be seen also by the gap in the colour blocks between the fourth and sixth, rather than seven in a continuous line. Ten mint examples are known to exist, but this is the key positional piece

of English Rugby Union. On the stamp the runners are running in the opposite direction to that depicted in the painting, which is to the left and would have placed their backs to the portrayal of the Queen's head. One of the rejected essays for this 9p stamp from Andrew Restall is illustrated in this article and features a rugby cap in 19th century style. Printing was in photogravure by Harrison and Sons Ltd with phosphor bands and slightly larger than double definitive size. There is however one well-known error of colour omitted, where the 'new blue' is missing and only ten mint examples have been discovered.



Andrew Restall's design with a 19th century style Rugby cap was rejected, but the simplicity of the image is not unfavourable

Now we have reached the 150th anniversary of a football game that continues to draw people together across the world in a game that began with someone, probably at Rugby School, but possibly not with a local boy called William Webb Ellis. We may never know for sure. However, the Post Office is going to mark this anniversary with a stamp issue that will please stamp collectors, as well as followers and players of Rugby football. Another game that we have given in name and content to the world ●

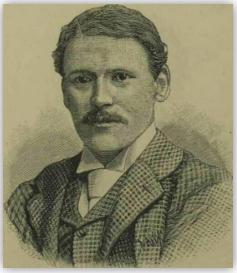
Article by Dane Garrod FRPSL



A first day cover postmarked on 25 August 1971 with representation of two players shaking hands, one dressed in 19th century kit of jumper and trousers and the other in late 20th century style shirt and shorts. A very correct representation of Rugby School is shown behind, along with an 'H' shaped goal post



Painting by Wollen – now in the possesion of the Rugby Football Union at Twickenham

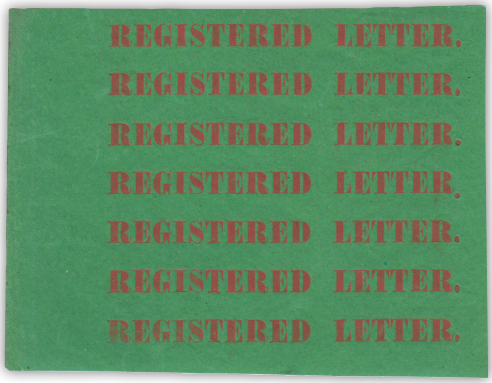


William Barns Wollen pictured in the *Illustrated London News* in 1892

Registration labels in the UK

Most GB collectors, if asked to think of an item of registered mail, will probably picture a cover with one of the blue-on-white labels that were a familiar sight on British mail for most of the 20th century. These labels were in use from 1907 to 1993 (with various forerunners), come in numerous different types, and are very collectable in their own right. This article will offer a short overview of their history and uses.

Forerunners The general idea behind registration labels was to fulfil two important requirements of a registration service: (1) marking a letter *as* registered so it would not be confused with ordinary letters, and (2) identifying that specific letter in an unambiguous way. The early GB registration service used approaches to (1) that are best described as clunky: at first letters were wrapped in green covers in transit, then from 1857 tied round with green tape. The latter was replaced by blue crossed lines drawn on the cover in 1878, which was effective and much quicker. A number of private users in this period took matters into their own hands, and used labels on their mail printed with the word 'Registered'. The idea of using a numbered label for these purposes seems to have originated in Prussia in the 1850s, and spread to other parts of continental Europe. It let an item be noted on transfer documents as (say) 'Townsville No. 1234'. This was considerably simpler and quicker than the traditional method used by the British post office, with registered items identified on letter-bills by writing out the full name and address. (At least in theory – many offices used shortcuts, in some cases having little choice as the number of registered letters substantially increased over time.)



Strip of labels of a type used in Cumbria in the 1850s – they appear to have been a private venture, but represent the earliest labels intended for registration use in the UK

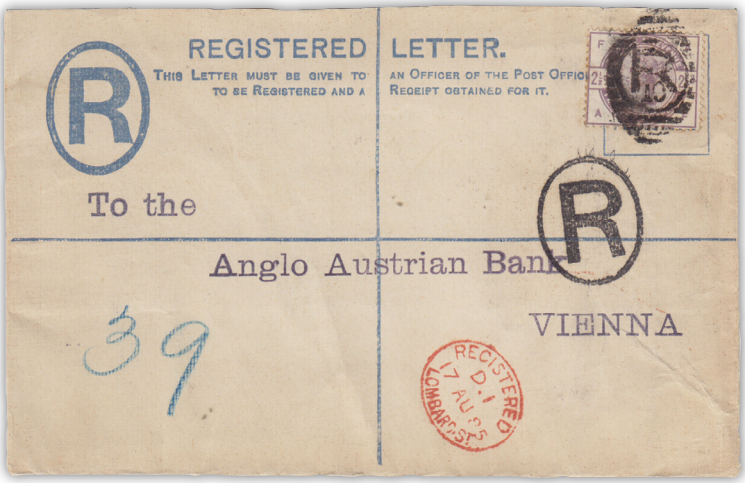


Large bicolour labels of a distinctive design were used by Messrs Barnetts, Hoares, Hanburys & Lloyd, bankers of Lombard Street, and their successor companies when Lloyds Bank (originally of Birmingham) bought them out. All the examples currently recorded were used by this group – this one of 1884 by Lloyds, Barnetts and Bosanquets Bank Limited

'R' in Oval Labels This practice led to an early UPU rule that registered articles should bear a label or mark with a prominent capital 'R' (for *recommandé*) to achieve objective (1). The UK added this to registered envelopes, and from 28 November 1882 issued handstamps with an 'R' in an oval to large offices for use on foreign mail. Labels with a similar motif were issued to smaller offices from 1 June 1891. These were the first official Post Office labels used in the UK for the purpose of drawing attention to registered mail, and come in a range of types. ▶



1861: an early Prussian label on a letter from Düsseldorf to Stettenberg in Bavaria – there was no 'R' motif at this stage, but it had the essential features of the town name and an identifying number



1885: registered envelope with additional strike of a 'R in oval' handstamp (superfluous in this case). The cancellation is also a special type used at various London offices on registered mail, a barred oval with 'R' and a code instead of the usual office number



An example of the labels intended for registered parcels (also introduced 1 July 1891), in a much larger size to make them stand out



July 1891: early use of an 'R' label, apparently at a small London sub-office (at the time, sub-offices were to leave stamps uncancelled to be dealt with by the head office)



From 1893, the words 'Fee paid' were added to the labels, for use if a higher registration fee was paid for insurance (this '1890' cover is clearly 1906 with inverted date slugs!)

Introduction of Numbered Labels The original UPU recommendation offered the option to add an office name and identifying number to the 'R' label or mark, to achieve objective (2). All of these features were made firm requirements for international mail at the Washington UPU Conference, to take effect 1 January 1899. In the UK, however, no significant steps were actually taken to implement this until 1905, when complaints were received from an exasperated US Post Office Department of delays caused when letters from the UK had to be given a number for onward transmission. This prompted a rethink, and the Post Office decided to implement the UPU system in its most popular form, by using labels. The German bicolour red and black scheme was considered, but rejected on cost grounds, and it was decided to print them monocolour in blue. The labels came in four varieties – which one a post office received depended on the type of office and the amount of registered mail it handled:

'A' labels were for the head offices of larger towns and cities and London postal districts, and had only the town name printed on them as the office of origin.

'B' labels were for the larger town sub-offices, and were printed with the town name followed by a sub-office number, allocated at the discretion of the local head postmaster. (These numbers are occasionally confused with the postal district numbers used in London and some other large cities, so it's worth noting that they have no connection with them – typically there would be multiple sub-offices in a district.) The other two types were for smaller post offices that needed fewer labels, and were not fully printed for a specific office for reasons of economy – instead the main part of the label was printed, with the details of the actual office added by a handstamp (or sometimes in practice, handwritten). ►

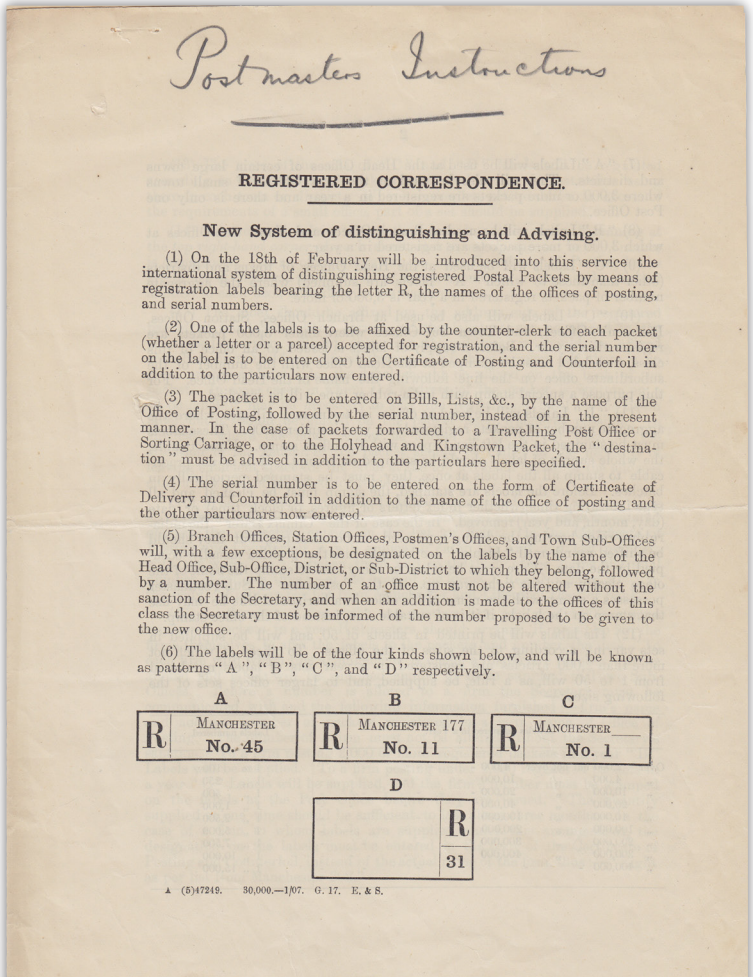


Even though the UK did not use the numbered label method until 1907, such labels (or equivalent handstamps) did appear on earlier British registered mail to a number of overseas countries, which had special labels for unnumbered mail received by them. This is the Swedish 'from abroad' type

As it happened, the USPO themselves normally used numbering machines, not labels – US labels were confined to exchange offices. This letter has both a transit label added in New York and a numbered handstamp added on arrival in Nicaragua



A four-page set of rules explaining the working of the new system and what staff needed to do was sent out to all postmasters together with the Post Office Circular of 22 January 1907. It illustrated the four types of label, albeit in an elongated and slightly stylised form



Postmasters Instructions

REGISTERED CORRESPONDENCE.

New System of distinguishing and Advising.

(1) On the 18th of February will be introduced into this service the international system of distinguishing registered Postal Packets by means of registration labels bearing the letter R, the names of the offices of posting, and serial numbers.

(2) One of the labels is to be affixed by the counter-clerk to each packet (whether a letter or a parcel) accepted for registration, and the serial number on the label is to be entered on the Certificate of Posting and Counterfoil in addition to the particulars now entered.

(3) The packet is to be entered on Bills, Lists, &c., by the name of the Office of Posting, followed by the serial number, instead of in the present manner. In the case of packets forwarded to a Travelling Post Office or Sorting Carriage, or to the Holyhead and Kingstown Packet, the "destination" must be advised in addition to the particulars here specified.

(4) The serial number is to be entered on the form of Certificate of Delivery and Counterfoil in addition to the name of the office of posting and the other particulars now entered.

(5) Branch Offices, Station Offices, Postmen's Offices, and Town Sub-Offices will, with a few exceptions, be designated on the labels by the name of the Head Office, Sub-Office, District, or Sub-District to which they belong, followed by a number. The number of an office must not be altered without the sanction of the Secretary, and when an addition is made to the offices of this class the Secretary must be informed of the number proposed to be given to the new office.

(6) The labels will be of the four kinds shown below, and will be known as patterns "A", "B", "C", and "D" respectively.

A

R | Manchester | No. 45

B

R | Manchester 177 | No. 11

C

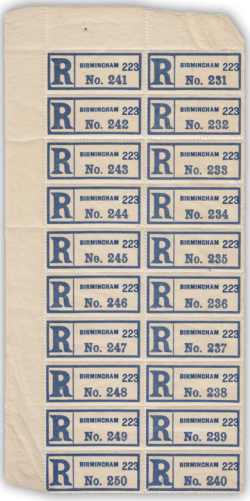
R | Manchester ___ | No. 1

D

R
31

A (5)47249. 30,000.—1/07. G. 17. E. & S.

'C' labels were for the smaller town sub-offices, and were printed with the town name followed by a line on which the sub-office number was to be added.
'D' labels were for rural offices and the head offices of some small towns, and had no town name printed at all – these labels were larger, with a blank space for the postmaster to 'customise' with their office datestamp (or any other suitable handstamp with the office name that they might happen to have). All date slugs were to be removed first, which also occasionally causes confusion – the undated marks on these labels usually aren't a distinct handstamp, they're just the regular office stamp used in a different way. The cut-off point between 'A' and 'D', and 'B' and 'C', was 3,000 packets registered per annum, roughly eight a day. This was actually quite a substantial number, as some small offices might well register only a few letters a month. The labels were introduced at all British post offices on 18 February 1907 – well, at least in theory they were. Unfortunately, due to technical difficulties at the printer of the Scottish labels (Morrison & Gibb of Edinburgh), not all offices in Scotland received their labels in time, and were instructed to note the circumstances on registered mail to England by way of explanation. (To be fair, I have noted one example of this from England too!) ►



A part sheet of 'B' labels of a type used c.1909-23. Labels were in sheets of 50, and you'll note that the columns were numbered right to left – this was because 'It is found in practice that the labels can be torn quicker by the right hand' (by right-handed persons, at any rate!) Left: The first label used at the Abbeville Road, Clapham sub-office – a 'C' type label with the sub-office number added by handstamp. This is one of only six first day uses of registration labels I have recorded, which seems a surprisingly low number – reports of others would be welcome!





Parcel post label from a registered parcel with a handstamp used in Glasgow during the first week of the new system. Since the customers of the Stock Exchange office would doubtless have sent a lot of registered mail, this must have been inconvenient!

Post offices issued with 'D' labels were free to use a handstamp with the office name in a straight line instead of their datestamp, should they have one. In some cases this resulted in the use of very old handstamps that must have been languishing in a drawer for years – this Annan mark is the one in use in pre-1840 days!



In a reversal of the previous situation, letters from places still using the older system (mostly Empire territories which had taken their lead from the mother country) now needed labels applied in the UK. Postmasters were instructed that some letters might bear 'labels of the office of exchange in this country'. This incoming letter from Malta arrived a week after labels were introduced, and one was applied at the Inland Section in London

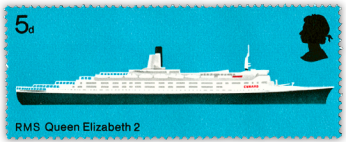


In next month's issue of the *Bulletin*, there will be more on the history and usages of British registration labels. The focus will be on labels for large posters, the numbering of labels, and those supplied in rolls. In addition, we'll look at experimental labels, self adhesives, and the introduction of barcodes, and in conclusion consider how this may prove to be another worthy and enjoyable area in which to start a collection ●

*By Maurice Buxton FRPSL a long-term collector, and webmaster for the Great Britain Philatelic Society – **www.gbps.org.uk***

The last step of a decade and a giant leap for philately 1969

After six years of a vibrant stamp issuing policy of special stamps to acknowledge and commemorate British events, anniversaries, and items of note, the end of the decade was to bring a worthy selection of eight special stamp issues totalling 33 individual stamps. Previous years to 1969 had seen a variety of different themes portrayed in the special issues, and this last year of the decade was to be no different, beginning with a tribute to British shipbuilders and seamen. Suggestions received by the Stamp Advisory Committee were numerous, and for 1969 over 100 were made which included the Investiture of the Prince of Wales, aviation anniversaries, and the 20th anniversary of NATO. By June 1968, with six months to go before the next year began, acceptance was given to a series on British Ships and one on Cathedrals, with the issue date for the British Ships being early 1969. The Council for Industrial Design in July 1968 put forward the work of two new artists for the British Ships issue to the Stamp Advisory Committee, and the work of one of them, Johan Polak, was very professional and he was to be asked to submit designs for this issue.



The brand new *QE2* liner was soon to make her maiden voyage to New York

British Ships Time as ever was of the essence, and as it was essential that the printers began work by mid-October so as to meet the 15 January 1969 issue date, submitted designs had to be received by 3 September. Along with Johan Polak, the three established stamp designers of Clive Abbott, Andrew Restall and David Gentleman all contributed. However, although the submitted designs were considered of good quality, it was decided that to show some uniformity, the complete series of six stamps would be the work of one artist. Johan Polak's were found most promising but in the vote of the committee, David Gentleman's designs won on a vote of four to three. Of his individual designs, the committee recommended the *Elizabethan galleon*, *Cutty Sark*, *Mauretania*, and the *Queen Elizabeth 2*. Discussion and consideration continued through the months, and by early October the Postmaster General had accepted the recommendations but asked for the '*Great Britain*' to be included, and the designer suggested an '*East Indiaman*' to be added as well. The additions were agreed and the set would consist of strips of three and two of the 9d and 1s denominations, whereas the 5d would feature the new ship, the *QE2*.







The three 9d British Ships stamps were arranged in strips of three throughout the sheet





The two high values of the set of six stamps were issued in horizontal pairs within the sheet, the *SS Great Britain* now being preserved at Bristol

By late October 1968, The Queen had approved the designs as submitted to her, following amendments concerning the inclusion of a prefix before each ship's name. Even then there was some interesting changes such as the substitution of 'TS' before '*Mauretania*' by 'RMS' as this was the prefix for a Royal Mail Ship, which was a British merchant ship licensed to carry the mails. As for the '*Queen Elizabeth 2*', soon to continue to be known as the '*QE2*' – she was set to sail on her maiden voyage to New York on 17 January 1969, two days after the issue date of 15 January for these six stamps. A Presentation ►



The excellent designs for the three Concorde stamps issued on 3 March 1969, the day after the first flight, from Toulouse in France. Scheduled flights were over 27 years from 1976 to 2003

Pack was prepared and issued with this date, however a further edition was less prescriptive by stating 'she sails on her maiden voyage early in 1969'. This was for sale exclusively on board the ship during her maiden voyage which had been postponed until 2 May 1969. Printed by Harrison and Sons Ltd, the sales were very satisfactory, including the highest at over 67 million for the '*QE2*' 5d.

First Flight of 'Concorde' At this distance in time from the end of the 1960s, it is somewhat hard to imagine and recall the interest shown in this first supersonic airliner, jointly produced by Great Britain and France. There was, inevitably, concern over the rising costs and a fear with some that cancellation could occur, as had happened with TSR-2 and others, four years earlier. Additionally, as with the maiden voyage of '*QE2*', there could also be a delay in the first flight which would affect the appropriate day for the issue of a celebratory British stamp. However, design work pressed on with 23 designs being received from the usual invited commissioned artists. The decision was made for three stamps, 4d, 9d and 1s 6d, and the designs had to be submitted to the Ministry of Technology to be checked for accuracy. Their revue was necessary, and thorough with comments such as 'windows in rear fuselage too near top of fuselage', 'not symmetrical with the droop angle appears to be 10 degrees', and 'nozzles of wrong shape; fin and rudders of wrong shape'. The criticism may have been over zealous as a letter to the Postmaster General from the Publicity Manager at the British Aircraft Corporation stated 'the engine nacelles are always being mucked about – almost any shape is bound to have been right at some time or other'.

Three essays were submitted to The Queen for her approval, these being 4d Concorde in flight by Michael and Sylvia Goaman, 9d Plan and elevation views by David Gentleman, and 1s 6d Concorde's nose and tail by David Gentleman. The work on these designs had begun in 1967 as the future of the aircraft was uncertain, but it was hoped that an approximate date for the maiden flight would be soon available. The stamps were eventually issued on 3 March 1969, but in February the Government was reconsidering the case for withdrawing from the Concorde project and stated that a decision could not be made until late March, after the maiden flight! Naturally, the PMG was concerned with this situation and strongly recommended that the stamps be issued soon after the first flight, successful or not. All was



The bottom three rows from the sheet of 120 (6 x 20) of the Concorde in flight 4d stamp, a successful design from the Michael and Sylvia Goaman team

well, and Concorde soared into the skies of France on 2 March and the stamps were issued with over 9 million each sold of the 9d and 1s 6d, and 91 million of the 'Concorde in flight' 4d.

Notable Anniversaries (2nd series) One can be sure that with our British society stretching back centuries, there will always be notable anniversaries that could be celebrated by a stamp issue each year. The question is which ones of the many possibilities. For 1969, the date of issue was 2 April, and perhaps not surprisingly, forward planning was the order of the day, just as it is now. In the previous August of 1968, John Stonehouse, Postmaster General, announced his decision to commemorate the following anniversaries within a set of four stamps. The 50th anniversary of Ross and Keith Smith's first flight from England to Australia; the 50th anniversary of the first trans-Atlantic flight by Alcock and Brown; the 10th anniversary of the founding of the CEPT (Conference of European Postal and Telecommunications Administrations); the 20th anniversary of the signing of the North Atlantic Treaty and the formation of NATO. Later in October, the 50th anniversary of the International Labour Organisation was added to make a set of five stamps, all to be of different face values from 5d to 1s 9d. The final designs were all very distinct from each other, because they related to various events and founding of different organisations. From the list of six artists commissioned to prepare designs – counting Michael and Sylvia Goaman as one submission – the successful artists were Philip Sharland for the 5d, 1s, 1s 6d, as well as the official Post Office first day cover envelope, and the Goamans for the 9d and 1s 9d.



Plate block of four of the 5d stamp from the Notable Anniversaries issue showing the two airmen and the Vickers Vimy aircraft successfully flown non-stop across the Atlantic in June 1919

The stamps were printed in photogravure on non-watermarked coated paper by Harrison and Sons Ltd., and for the first time all sheets had their total face value printed, once in the margin of each quarter sheet. Sales of the lowest value is a guide to popularity compared with other special issues, and the 5d of this anniversaries issue portraying the aircraft and portraits of John Alcock and Arthur Brown sold a total of 82 million. The Presentation Pack issued in English was supplemented by a German version.

British Architecture (Cathedrals) On first viewing this set of four stamps, one can appreciate the conformity of design but with different appropriate colours and shapes for six important British cathedrals. The successful ►



The British issue of the CEPT anniversary stamp has the common design of all member countries, adding only the Queen's head



The 1s stamp from the Notable Anniversaries set of five clearly states the organisation and the relevant dates



An even greater long distance flight came six months after the non-stop Atlantic flight in June, and this took nearly a month in late 1919



A mixture of the flags of participating countries in NATO gave a colourful mix to this 1s 6d Anniversaries stamp



The four 5d Cathedral stamps were printed in blocks of four throughout the sheet, here shown from the sheet top centre

artist was Peter Gauld, but there was much debate about which cathedrals were to be the chosen six. The early thoughts were for the series to be confined to medieval cathedrals, but this changed to illustrate cathedrals through the ages, and not just English. Specific artists were invited to submit designs for consideration, but there were instructions to follow. The main points were that artists were free to decide which cathedrals to portray, but if possible, to show examples of different styles – Norman, Early English, Decorated, Perpendicular – as well as York Minster which was launching a restoration fund in 1969. Additionally, artists were asked to submit two designs showing a modern cathedral which would be used for the highest value. The series would then illustrate cathedrals through the ages. Instructions issued with the invitations to a number of artists included preferences for Coventry Cathedral and Liverpool Roman Catholic Cathedral, but if artists felt that another twentieth century cathedral would make a good stamp, then they would be free to include it. In all 71 designs were received.



Known to all is St Paul's Cathedral, as drawn on the 9d

The deliberations of the Stamp Advisory Committee brought their view that the designs submitted had quality, and first choice was Peter Gauld's designs of Durham, Lincoln, York and Canterbury for the block of four for the 5d issue, meeting the suggestion of a block of stamps as these had been popular with collectors previously, and St. Paul's for the 9d and Liverpool for the 1s 6d. Further debate took place concluding with the view from the Postmaster General that the inclusion of St Giles' Cathedral, Edinburgh, from a further essay produced, would improve the balance of the series in terms of geography, denominations and style of architecture. If Lincoln were included in the block of four, the styles would look extremely similar. Decisions were finally made and approval received from The Queen on 11 February 1969, but the timescale was tight for the issue date of 28 May. Each issued stamp included an enlarged architectural feature typical of that cathedral. Quantities sold were 65 million for the 5d stamps, and 11 million for the 9d and 1s 6d. Peter Gauld also designed the official first day cover, and the presentation packs.



The recently built Liverpool Metropolitan Cathedral on the 1s 6d



Corner plate block of nine stamps with St Paul's Cathedral, a survivor of the 1940 blitz on London



Corner plate block of nine stamps with the Liverpool Metropolitan Cathedral, completed in 1967



The King's Gate, main entrance from the town of Caernarvon



The Eagle Tower, the three turrets once being surmounted by statues of eagles



Queen Eleanor's Gate from where The Queen presented the Prince of Wales



A Celtic cross from Margam Abbey Museum, near Port Talbot

Investiture of H.R.H. The Prince of Wales The ceremony of Investiture dates back to 1284 when King Edward I presented his son to the people of Caernarvon as the first Prince of Wales. On 17 May 1967 The Queen advised that her eldest son would be installed as Prince of Wales in 1969. Later the same day the PMG, Edward Short, announced there would be a special stamp to mark the occasion - in fact, there were five, issued on 1 July 1969. The invited artists were advised that the following inscription was obligatory on each design with the Welsh version first: Tywysog Cymru 1969 Prince of Wales. It was appropriate to invite artists from Wales and thus to approach two art colleges, as well as commission a number of usual artists. Subject suggestions given included Welsh scenes, landscapes or architecture, Welsh life, Caernarvon Castle, and scenes associated with Princes of Wales from the past. Apart from 10 unsolicited designs received, there were 68 received in total. The final choice of designs, which came from the renowned artist David Gentleman, included a portrait of the Prince, after The Queen had stated her wish for a portrait of Prince Charles to be included. Her Majesty was glad to approve the other designs and considered that an aerial view of Caernarvon Castle should be dropped from the series in order to accommodate a stamp bearing the portrait.



The portrait of Prince Charles based upon a photograph taken by the National Gallery official photographer Godfrey Argent, upon the 1s top value of the five stamp set

The stamps, vertical in format, were slightly larger than previous commemorative stamps, the triptych of the 5d stamps showing three specific features of Caernarvon Castle – the King's Gate, the Eagle Tower, Queen Eleanor's Gate – the 9d an image of a Celtic cross, and the 1s a portrait of Prince Charles based on a photograph taken by Godfrey Argent, official photographer to the National Portrait Gallery. The 5d stamps were printed in sheets of 72, and the 9d and 1s 6d in sheets of 60. Sales were high with the 5d reaching over 99 million, and the Presentation Packs in English at 256,709 and in German at 9,360. A special version was made available to Local Education Authorities in Wales and Monmouthshire for free distribution to schoolchildren. These differed from the standard version in that the front was printed in grey, and the text was in Welsh and English. An official first day cover was available as usual, but this was supplemented by a Pictorial Air Letter form, a suggestion that had originated with the ►

Llanelli and District Philatelic Society. This idea was progressed, discussed, agreed, and an accepted design from David Gentleman was printed by Charles Skipper and East of approximately two million forms.

Gandhi Centenary Year The stamp issued on 13 August 1969 was the first United Kingdom postage stamp to commemorate an overseas leader and the first designed by an overseas artist. The suggestion came from Lord Mountbatten of Burma who had been invited by the President of India to be Chairman of the UK Gandhi Centenary Committee, and with the agreement of the British Government, had accepted this position. The working committee had suggested a commemorative stamp and Lord Mountbatten had taken this forward to the Postmaster General, advising him that of the other 25 countries celebrating the centenary, several were believed to be contemplating stamps. An August 1969 date was agreed which fell within the centenary year. Although the actual centenary of Gandhi's birth was in October 1969, the celebration lasted a year beforehand as is the custom in India. The instruction to artists explained that only one design was required, that the denomination of 1s 6d was to be clear, and to include the inscription 'Gandhi Centenary Year 1969'. Since the stamp was to commemorate a statesman from India, the 1s 6d value was chosen as it was the basic airmail rate to that country. A total of 21 designs were received for consideration, plus a further selection of rough designs from Harrison and Sons Ltd, and from Biman Mullick, an Indian graphic designer and illustrator who was to be the successful designer of the issued stamp, and also the official first day cover. Approximately 14 million stamps were printed of which 10,804,920 were sold.

Post Office Technology Commemoration Issued on 1 October 1969, the day the Post Office became a public corporation, these stamps depict some of its technological achievements. This issue was also a technical departure for the Post Office being the first British stamps to be printed in lithography, undertaken in this case by De La Rue and Co Ltd. It was felt particularly appropriate to issue a set on



Nine stamp plate block of the Gandhi Centenary stamp, issued to celebrate the 100 years since his birth, the Indian custom being that the celebratory year begins a year before the actual date

Post Office events in 1969 with the introduction of Giro as well as the change to corporation status. The stamps could show various facets of the Post Office, scenes from its history or contemporary activity, including one stamp at least devoted to Giro. The decision to be taken was whether the series should be historical or modern. Although a historical series might lend itself to more popular designs, the stamps were primarily being issued to commemorate the new status of the Post Office, so a modern series was finally decided upon after reviewing the many submitted designs of both modern and historical aspects of the Post Office from well-known names such as Philip Sharland, Rosalind Dease and Jock Kinneir.

The Postmaster General, while agreeing with the Stamp Advisory Committee on a modern series, considered the final recommendations to be of insufficient merit to warrant production. The PMG asked for a new set to be designed and suggested David Gentleman as a possible designer. When received, they were considered far more suitable than any of the original submissions, and production went ahead with the release of a Press and Broadcast Notice on 19 August announcing that four stamps would be issued on 1 October, Vesting Day for the new Post Office corporation, to mark some of the Post Office's technological achievements. The 5d stamp featured the well-known arrow-G symbol of the National Giro, the 9d stamp symbolised the progress of International Subscriber Dialling, the 1s stamp had Pulse Code Modulation as its subject, and the 1s 6d symbolised the programme of automation that was transforming mail handling in Britain. As ever a First Day Service was available from the Philatelic Bureau in Edinburgh, as well as Presentation Packs being produced. These sold over 104,230, with the 5d stamp at 72 million and the others between 8 and 11 million each.

Christmas 1969 The philatelic world in the UK was looking forward again to another Christmas stamp issue. Most would agree that since they began yearly in 1966, they had been interesting, even if some had not found them all delightful. There had been children's paintings in 1966, religious paintings in 1967, and children's toys in ►



Plate block of the 5d featuring National Giro



Plate block of the 9d representing International Subscriber Dialling

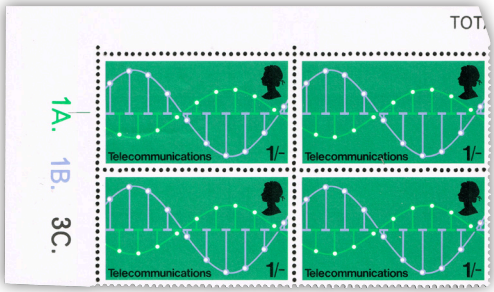


Plate block of the 1s showing Pulse Code Modulation



Plate block of the 1s 6d with automatic mail sorting

Traffic light block of the Herald Angel 4d value, one of the three traditional religious themes of the 1969 Christmas issue



Traffic light block of the Three Shepherds – and a sheep – together with the Star of Bethlehem, for the middle value at 5d



Traffic light block of the Three Kings with their gifts for the newly born child, as on the 1s 6d top value of the Christmas stamps



1968. Now was the time to give religious themes more prominence, and the artists invited were informed that they were not restricted to nativity scenes; other themes such as the Three Kings on their journey were acceptable, but the inscription 'Christmas 1969' was to appear on each design. From the invited artists who submitted designs, those of Fritz Wegner were successful. At a meeting of the Stamp Advisory Committee on 8 January 1969, the members examined submissions and without exception decided that Fritz Wegner's designs had captured the religious element of the occasion much more than any of the others. The committee also felt that the caption 'Christmas 1969' should be removed as the designs adequately expressed the occasion.

The three stamps went on sale on 26 November, in good time for the Christmas mail. The 4d Herald Angel sold an amazing 271 million, the 5d The Three Shepherds sold 139 million, and the 1s 6d The Three Kings sold 19 million. As ever, a Presentation Pack was successfully prepared and sold 121,454. Fritz Wegner was asked to design not only the 1969 Christmas air letter form, but also the stamp to be featured with a religious theme. The design submitted showed Mary and Joseph journeying to Bethlehem which the Committee judged to be excellent. A satisfactory conclusion to a year of eight issues and 33 special stamps ●

Article by Dane Garrod FRPSL

The 1960s commemoratives focus has proved popular with readers. However, the 1967 article published inaccurate information relating to the volumes of the Christmas stamps sold. To clarify, the sales for 3d were 270,340,845, and for the 4d 287,827,440.

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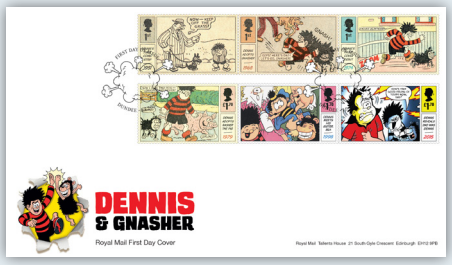

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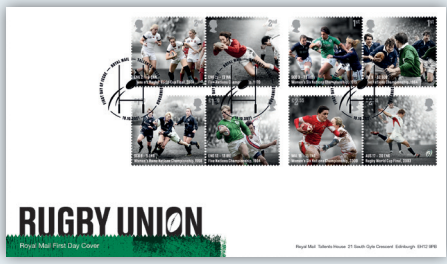
New Issues and Withdrawals

Information correct at the time of going to press

1 October — **Withdrawal** Dennis & Gnasher: Stamp Souvenir. Stamp Sheet Souvenir.



19 October — **Issue** Rugby Union: Stamps (2 x 2nd Class, 2 x 1st Class, 2 x £1.70, 2 x £2.55). Presentation Pack. Stamp Souvenir. First Day Envelope. First Day Cover. Stamp Sheets. Postcards (8 in set). Framed Prints.



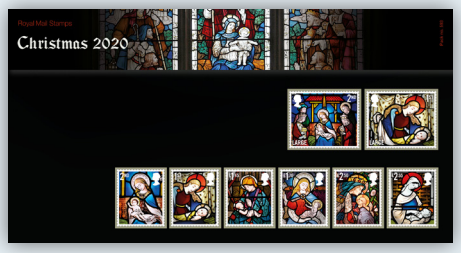
The Autumn 2021 Stocklist – Royal Mail's catalogue for all current stamps and collectibles is available for download at royalmail.com/sending/stamps

22 October — **Withdrawal** Wild Coasts: Stamp Souvenir. Stamp Sheet Souvenir.



2 November — **Issue** Christmas 2021: Stamps (1 x 2nd Class, 1 x 2nd Class Large, 1 x 1st Class, 1 x 1st Class Large, 1 x £1.70, 1 x £2.55). Presentation Pack. Miniature Sheet. First Day Cover. First Day Cover Miniature Sheet. First Day Envelope. Stamp Souvenir. Stamp Sheet Souvenir. Postcards (9 in set). Stamp Books (12 x 2nd Class, 12 x 1st Class). Collector's Sheet. Stamp Sheets.

Withdrawal Christmas 2020: Stamps. Presentation Pack. Miniature Sheet. Stamp Books. Postcards.



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