BRITISH PHILATELIC

Bulletin

Volume 50 Number 3

The Royal Mail magazine for stamp collectors

50TH ANNIVERSARY YEAR | NOVEMBER 2012 £1.20

Kate Stephens • 2013 stamps • London Underground peek



New Christmas stamps feature illustrations by Axel Scheffler

WIN 2012 YEAR BOOK • REVIEW STAMPEX • D MYALL SECURITY PRINTING

Issues and withdrawals



Cover: the Christmas 2012 issue is released on 6 November. See page 70 for more details and page 46 of last month's *Bulletin* for technical specifications. Image © Roger Jegg/ Dreamstime.com. Stamp images © Royal Mail Group Ltd

6 November	**Issue** Christmas 2012: Stamps, Miniature Sheet, Presentation Pack, Generic Sheet, 3 x Smilers® Sheets, 12 x 1st Stamp Book, 12 x 2nd Stamp Book, Stamp Cards
6 November	**Issue** Annual Collections: Year Book, Year Pack, Year of Presentation Packs
8 November	**Issue** 150th Anniversary of Notts County Foundation: Commemorative Sheet
8 November	**Withdrawal** Christmas 2011: King James Bible Stamps, Miniature Sheet, Presentation Pack, Stamp Cards
31 December	**Withdrawal** All London 2012 Olympic and Paralympic Games products, except those in Annual Collections
31 December	**Withdrawal** 2010 Year Book: Year Pack, Year of Presentation Packs
3 January	**Issue** Definitive Colour Palette revision: 'Royal Mail Red' 1st Class and 1st Class Large, 'Slate Grey' 50p, 'Wood Brown' £1; colour unchanged on 1p, 2p, 5p, 10p and 20p values. Stamps, Presentation Pack, 6 x 1st Class Stamp Book, 12 x 1st Class Stamp Book, 4 x 1st Large Stamp Book, 100 x 1st Class Business Sheet colour change, 50 x 1st Class Large Business Sheet.
9 January	**Issue** London Underground: Stamps, Miniature Sheet, Presentation Pack including Stamps and Miniature Sheet, 6 x 1st Stamp Book, 12 x 1st Stamp Book, Coin Cover

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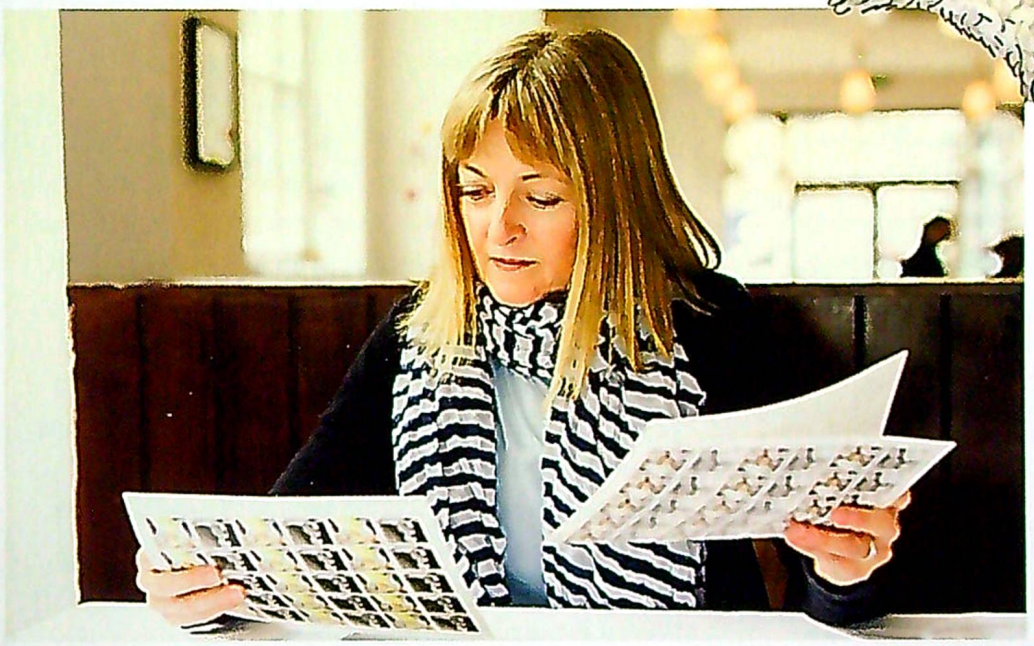
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21 South Gyle Crescent, Edinburgh EH12 9PB. Telephone order line (08.30 to 17.00 Monday to Friday): 08457 641 641. From overseas: +44 131 316 7483

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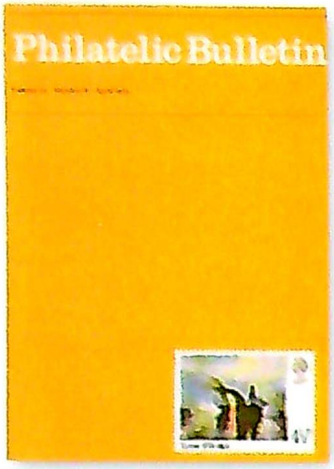
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Everyone has a smile to give Design your very own Christmas stamps **96**

The ***British Philatelic Bulletin*** is published monthly by Royal Mail, Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB ● Editor: William Doherty ● Price £1.20 from Post Office Ltd philatelic outlets (see facing page) ● **Annual subscription** £12.95 UK & Europe; £17.95 elsewhere. Send subscriptions to Royal Mail Tallents House (address above) ● **Binders** (to hold 24 issues) £8.50, storage boxes (about 30 copies) £9.95 available by post from Royal Mail Tallents House ● Royal Mail also publishes the fortnightly *British Postmark Bulletin*, giving details of forthcoming special handstamps – available on annual subscription from Royal Mail Tallents House: £12.25 UK and Europe; £24.95 rest of the world
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Correspondence



Now and then

I am writing in response to your comments about the 50th anniversary of the *British Philatelic Bulletin*. This is certainly a noteworthy occasion and I am pleased you will be celebrating it. I started subscribing to the *Bulletin* in the mid-1970s, not long after I started collecting British stamps. I began with the Machins and, although I later branched out into collecting all GB stamps, Machins are still my first love.

I subsequently bought all the back issues, so I have a complete run of the *Bulletin*. This includes a reprint of volumes 1 and 2 that was offered some time ago, perhaps in the 1980s. I also have several of the original typewritten issues, including the one with the Compac stamp with CANCELLED overprint.

In the early days, the *Bulletin* was my primary source of information about new Machins and GB philately. I have access to many more sources today, of course, but the *Bulletin* is still interesting and informative, and I look forward to each issue.

What I would really like to see is a searchable, electronic version of all the *Bulletin* back issues. There is so much valuable information, but it is hard to access unless you can pinpoint a date. I know this is not easy or inexpensive, but perhaps you can find partners (the BPMA or the GB Philatelic Society, perhaps) to assist in this task.

I look forward to the coming year and many more of the *British Philatelic Bulletin*.

Larry Rosenblum, California

Hurrah! The *Bulletin* team always enjoys your letters and this one touches on a matter most important to us. We are setting up a project to make back issues available online. It will take some time but the wheels are in motion. And, of course, readers will be the first to hear of the outcome.



Facing facts

Regarding Douglas Myall's comment (page 26 and 27 of September 2012 *Bulletin*) about the Queen's portrait facing right on the two worldwide 20g rate Olympic definitive stamps, surely there's an unwritten rule that for all normal definitives, with a portrait of the monarch dominating the design, the king or queen faces left, towards the main part of the envelope, whereas for all other British stamps the monarch faces towards the main part of the design, left from the right-hand side or right from the left-hand side.

Paul Mudge, Stafford

Douglas Myall replies:

You are quite correct that the monarch's portrait traditionally faces left on definitive postage stamps where the image is the dominant part of the design. In other cases, there is no fixed rule. For example, the Castles stamps have it facing both ways, although the basic design is the same.

Music to our eyes

In September *Bulletin* I explained that we hope to establish a visual record of long-standing readers of *Bulletin* who recall the UK stamp scene before 1980. In addition to Larry Rosenblum's letter above, we have received a number of great letters that we are keeping for a special 50th Anniversary feature. Please keep the letters coming – tell us what *Bulletin* means to you and any changes you would like to see in our 'golden' year ahead.

William Doherty, Royal Mail Magazines Manager

Write to... The Editor, *British Philatelic Bulletin*, Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB. Or email bulletin.enquiries@royalmail.com.

All readers' letters chosen for publication will receive a thank-you gift and the sender of the '1st class letter' receives the *Bulletin* binder.

What's new... 2012 Collections • Christmas specials and Post & Go robin • 2013 issues



Lavish illustrations, behind-the-scenes images and expert contributions make the 2012 Year Book a memento to treasure

Year collections On sale 6 November are the 2012 Year Book and Year Pack, containing all the year's special stamps (except the London 2012 Team GB and ParalympicGB Gold Medal Winners stamps), as well as the Miniature Sheets of Roald Dahl, House of Windsor and Saxe Coburg-Gotha, Charles Dickens and Christmas 2012. The beautifully illustrated Year Book is a great read too – with contributions from a variety of experts on subjects relating to the Special Stamp issues. The standard version (above) costs £60 and the prestigious leatherbound version £130. Turn to page 95 for your chance to win one of the latter.

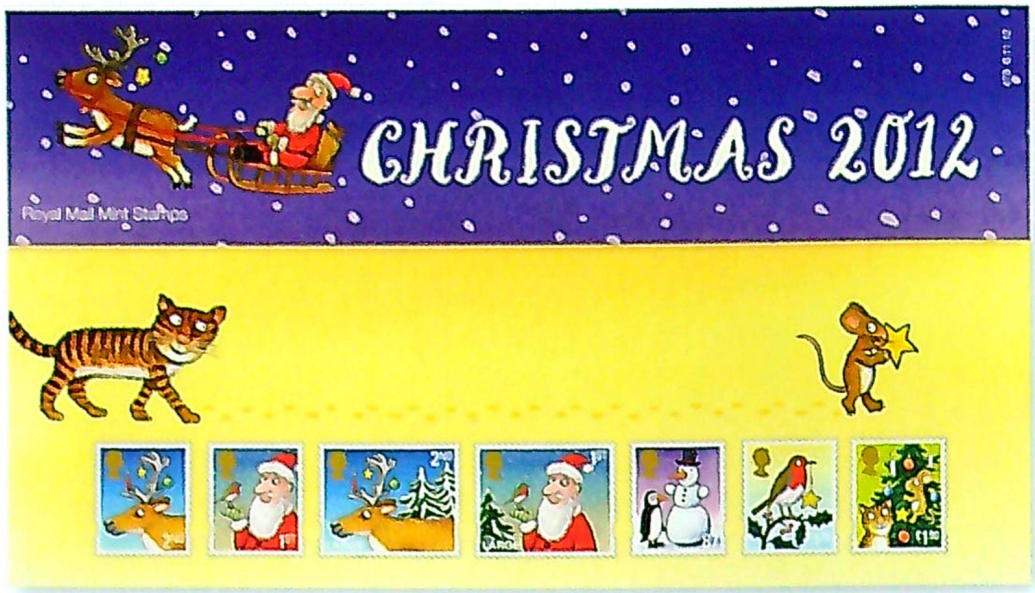
The colourful Year Pack (right, £80) is presented in a smart folder decorated front and back with photographs of a specially commissioned post box covered in a collage of 2012 stamp themes. The Year Pack contains more concise information, including technical details of the stamps and images of the alternative First Day postmarks for each special issue.

Also available from 8 November are the 2012 Year of Miniature Sheets pack (£35) and 2012 Presentation Pack Collection (£90). For more details and online ordering, visit www.royalmail.com/stamps.

The Royal Mail Official 2012 Compendium, designed to hold the TeamGB Gold Medal Winners Miniature Sheets, sold out even before all the medals were won. However, complete sets of 34 ParalympicsGB Gold Medal Winners Stamps and 29 TeamGB Gold Medal Winners Stamps are still available in commemorative sets at £40.80 and £104.40 respectively. You can find more details and shop online (as above) •



Above: the 2012 Year Pack contains all the year's Special Stamps in a protective folder





Festive stamping The set of seven Christmas 2012 stamps is issued on 6 November and previewed on page 46 of October *Bulletin*, are inspired by traditional Christmas images, brought to life through the instantly recognisable illustrations of Axel Scheffler. Axel has achieved worldwide acclaim for illustrating a number of best-selling children's books co-created with author Julia Donaldson – most famously *The Gruffalo*, which has sold more than ten million copies, and its follow-up *The Gruffalo's Child*.





To accompany the stamp issue Royal Mail is also issuing a Miniature Sheet, First Day Cover, Presentation Pack, Stamp Cards, first- and second-class stamp books, and a generic sheet consisting of 8 x 2nd, 8 x 1st, 2 x 87p and 2 x £1.28 as below.

Three Christmas 2012 Smilers® sheets of first-class, 87p and £1.28p stamps have blank labels, ready for your festive photos (see page 96) •





Top: Christmas 2012 Presentation Pack, £7.25; alternative postmarks, second-class Stamp Book, £6, and the Tallents House; snowman handstamp. Right: Christmas 2012 Generic Sheet with Christmas-themed labels, £13.60. A personalised Christmas 2012 Smilers© sheet is shown on page 96



Chirpy Post & Go Available from early this month is a Christmas issue Post & Go stamp – Royal Mail has decided to fly in the Robin design again, from Post & Go Birds 1 series, originally issued in 2010 •

Definitive colour palette revsion As this *Bulletin* goes to press, a broad revision of all the colours used for UK definitive stamps of 2013 is being finalised. We can confirm that on 3 January the colour of the 1st Class Definitive will change to the official 'Royal Mail' Red. Watch out for details in a future *Bulletin* •

Madonna stamps Two Christmas stamps, first issued in 2007, are back on sale for those who prefer a religious reference on their 'winter-holiday' post. On the second-class stamp is the 'Madonna and Child' painted by William Dyce in 1827. And on the first-class, 'The Madonna of Humility' by Lippo di Dalmasio towards the end of the 14th century •

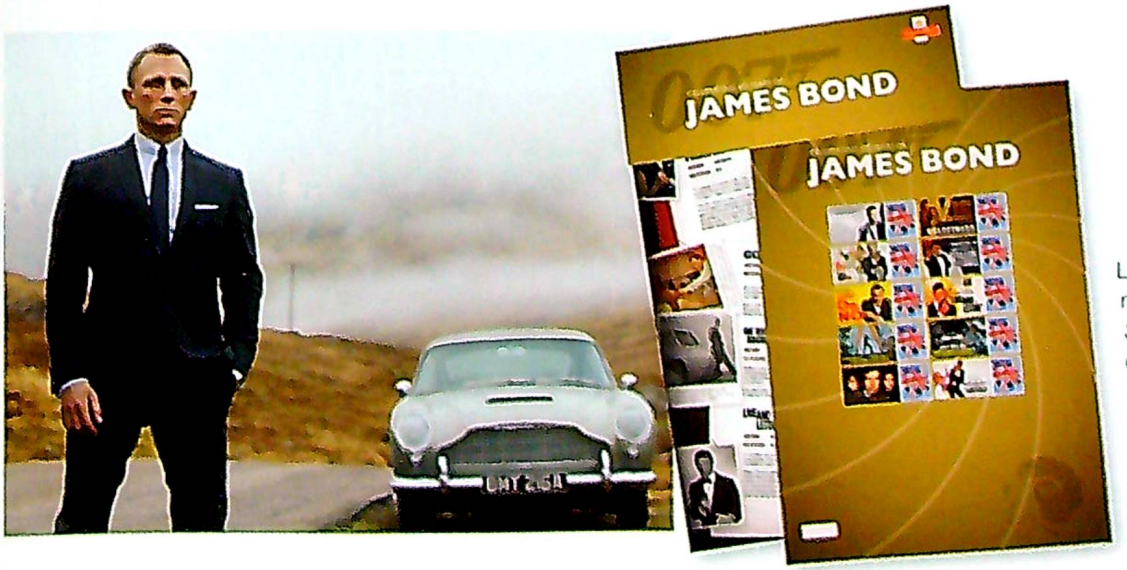
Last chance to buy The special issue of Christmas 2011 celebrated the 400th anniversary of the first printing of the King James authorized version of the Bible. The issue comes off sale on 8 November •

Bond blockbuster In its opening weekend the latest Bond film *Skyfall* sold more than £20 million's worth of tickets at UK box offices. Some of those Bond fans would surely be thrilled to receive the classic Royal Mail James Bond Commemorative Sheet in their Christmas stocking (see page 262, Volume 49 for details of film posters featured). More gift ideas for festive philatelists on page 93 •

2013 Stamp Programme

3 January	Definitive 1st Class and 1st Large in 'RoyalMail' red. England and Wales Country Definitives
9 January	London Underground
7 February	Lunar Year of the Snakes Smiler® sheet
20 February	Machin Post & Go 2nd Class
21 February	The Work of Jane Austen
22 February	Post & Go Freshwater Life 1 – Ponds
26 March	Classic TV
16 April	Great Britons
9 May	Football Heroes
30 May	Six Decades of Royal Portraits
18 June	Classic Locomotives of Northern Ireland
25 June	Post & Go Freshwater Life 2 – Lakes
11 July	Butterflies
29 August	British Auto Legends
19 September	Anniversary of the birth of B Mackennal
19 September	Merchant Navy
19 September	Sea Horses Facsimile Pack
20 September	Post & Go Freshwater Life 3 – Rivers
10 October	Dinosaurs
5 November	Christmas 2013

Please note, the above list may be subject to change.



Left: Daniel Craig in the new blockbuster movie *Skyfall* and the commemorative stamps sheet from Royal Mail and EON, marking the 50th anniversary of the James Bond film series, price £14.95

© Moviestore/Rex Features



Historic journey Anniversary stamps tell the extraordinary story of London Underground



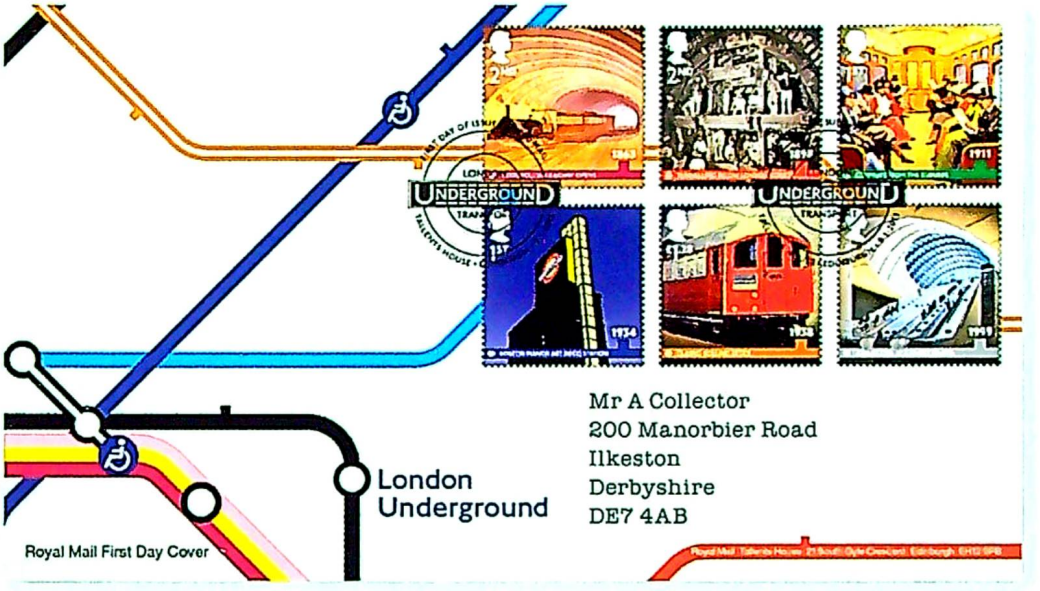
Above: First Day Cover
Tallents House postmark

A special issue launching on 9 January marks the 150th anniversary of the Tube, the London Underground series comprises six individual stamps and a four-stamp Miniature Sheet. Through images of stations, people and advertising posters, the issue tell the Tube's colourful history – from the first route of the Metropolitan line in 1863 to the Jubiliee Line's modern Canary Wharf station, designed by Sir Norman Foster.

Stamp by stamp *Second Class – 1863: Metropolitan Railway Opens* A contemporary lithograph of a steam locomotive on the Metropolitan Line near Paddington Station.
Second Class – 1869: Tunnelling Beneath London Railway construction workers, known as navvies, shown excavating a 'deep cut' tube tunnel.
First Class – 1909: Commute from the Suburbs A carriage of Edwardian ladies

London Underground Stamps – Specifications	
Date of issue	9 January
Number of stamps	Six
Stamp design	Hat-trick Design
Stamp format	Square
Stamp size	35mm x 35mm
Printer	Cartor Security Printing
Print process	Lithography
Number per sheet	25/50
Perforations	14.5 x 14.5
Phosphor	All over
Gum	PVA

London Underground – Prices	
Stamps	£6.74
Presentation Pack	£8.80
First Day Cover UK	£6.19
First Day Cover overseas	£4.95
Miniature Sheet	£3.52
First Day Cover Miniature Sheet UK	£4.70
First Day Cover Miniature Sheet overseas	£3.76
Stamp Book, 6 x 1st Class	£3.60
Stamp Cards	£4.95
Coin Cover	£19.95





Above: the W2 postmark was chosen because Paddington W2 was one of the first Tube terminals.
Below: Miniature Sheet with posters so evocative of London life

and gentlemen illustrated on their commute to work from the suburbs.

First Class – 1933: Boston Manor Art Deco Station Piccadilly Line expansion led to the building of landmark art deco stations.

£1.28 – 1938: Classic Rolling Stock The new trains introduced in 1938 became London icons.

£1.28 – 1999: Jubilee Line to Canary Wharf One of the network's newest stations.

Orders for serviced FDCs must reach Royal Mail by 9 January 2013. Or you may send stamped envelopes on the day of issue to Tallents House (address, page 66) for the Tallents House postmark.

Miniature world of posters The fascinating Miniature Sheet, shown below, focuses on the design heritage of London Underground posters. Read more about the Miniature Sheet stamps, Presentation Pack, Coin Cover and Stamp Book in December *Bulletin* •

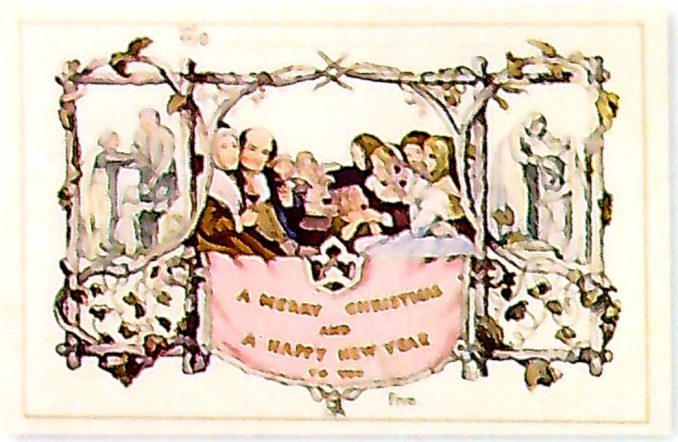
London Underground Miniature Sheet – Specifications

Number of stamps	Four: 1st, 77p, 87p, £1.28
Size of Miniature Sheet	183mm x 74mm
Design	NB Studios
Stamp format	Landscape
Stamp size	60mm x 30mm
Printer	Cartor Security Printing
Print process	Lithography
Perforations	14.5 x 14.5
Phosphor	All over
Gum	PVA



and 1999 photography by Paul Grundy © Royal Mail Group Ltd. London Underground and logo are registered trademarks of Transport for London.

Stamp Scene John Holman keeps you posted on events and activities in the philatelic world



Above: reputedly the first Christmas card, designed by Horsley in 1843 and mentioned in Anna Flood's talk at the BPMA

Mince pies at the BPMA On 4 December at 7pm, BPMA Archivist Anna Flood will give a talk on the history of the Christmas card. The BPMA holds the earliest known commercial Christmas card and Anna will discuss this, the range of cards that followed, and the reasons for sending them. Mince pies and mulled wine will be served. To book, contact the BPMA. For more on BPMA events, see the feature in June *Bulletin* or visit the Archive's website at www.postalheritage.org.uk.

The British Postal Museum & Archive is located at Freeling House, Phoenix Place, London WC1, near the famous Mount Pleasant sorting office. It is open Monday to Friday, 10am to 5pm and Thursdays until 7pm. (It will also be open on Saturday 10 November, 10am to 5pm, but closed on 12 November.) The Friends of The BPMA will be holding its AGM on 4 December. A visit to Walsall Security Printers is being arranged for spring 2013. Email friends@postalheritage.org.uk for further information •

Society meetings Brian Asquith will present a display of 'Trieste' to the National Philatelic Society on 10 November at 2.45pm. The meeting will be at the Phoenix Centre in London, near the BPMA. The NPS's annual competitions take place at the meeting on 8 December. For details of these events and Society membership, visit the NPS website at www.ukphilately.org.uk.

The developmet of Postal Communications in Sudan between 1845 and 1928 is the subject of Richard Stock's display on show at the Royal Philatelic Society London meeting at 41 Devonshire Place, London W1, on 15 November at 5pm.

On 29 November at 1pm, the Scandinavia Philatelic Society presents a display to mark its 60th anniversary. Non-members are welcome at RPSL meetings if prior arrangement is made with the Society's Admin Office on 020 7486 1044. For further details, visit www.rpsl.org.uk •



Above: the Showground where the Stafford Stamp Show takes place on 9 -10 November

Stamp fairs The next Strand Stamp Fairs are at the Royal National Hotel, Russell Square, London WC1, on 23 November and 14 December, from 9am to 4pm. Enquiries: 020 8946 4489 or www.stampshows.net.

The Stafford Stamp Show takes place at the Showground near Stafford, on 9 and 10 November. This is followed by the Leeds Philatelic Society Annual Stamp Fair at Pudsey Civic Hall on 16 and 17 November. Fairs will also be held on 10 November at the United Reformed Church, Fisherton Street, Salisbury, and on 17 November at St James Road Methodist Hall, Shirley, Southampton •

Forthcoming auctions Cavendish is auctioning the Dr Adrian Almond collection of postage stamps and postal history on 5 December. This is a huge compilation of worldwide stamps, including specialised British Levant and

GB classics as well as stamp boxes and philatelic literature. A specialised GB sale on 6 December includes a study of Plate 10 Penny Blacks and Reds, the Dr Tim Whitney Isle of Man collection, and a collection of airmail stamps from 1917 to 1945. Looking ahead, the March 2013 auction will feature the Otis Collection of British Postal History with very rare machine cancels. Enquiries to Cavendish: 01332 250970, stamps@cavendishphilau.demon.co.uk, or www.cavendish-auctions.com.

Grosvenor's sale on 4 and 5 December includes the Barry Smith collection of Prestige Books and the Brian Jones collection of Machins. Contact Grosvenor on 020 7379 8789 or visit www.grosvenorauctions.com.

Spink auctions the Morgan collection of stamps of the Commonwealth of Australia on 13 and 14 November, and more of the Chartwell Collection on 12 December. Enquiries: 020 7563 4000, info@spink.com, or www.spink.com •

Island issues There are two new issues from Jersey Post this month. Five stamps depicting dolmens (ancient stone tombs) are on sale from 2 November, followed by eight stamps showing scenes from Dickens's *A Christmas Carol* on 15 November. The Dolmens set costs £3.16 per pack (£4.26 for First Day Cover), and the Christmas Carol set is £4.86 per pack (£5.96 for First Day Cover). Stamp issues in early 2013 will be: Frosts and Nature; Crowned Descendants of Queen Victoria; Kennel Club of Jersey, and Europa (Postal Vehicles). Orders and enquiries to: Jersey Philatelic Bureau, Freepost JE793, Jersey Post, Jersey JE1 1AF. Also see: www.jerseystamps.com.

New local stamps (local carriage labels) were issued by the Island of Rona, off the east coast of Skye, on 1 September. The two 75p stamps depict the Rona Grouse. In the early part of the year this cock grouse stakes his territory between Church Cave and the south of the island. Visitors to the area are often treated to a territorial display by the Rona Grouse, as the grouse has no fear and will sometimes harass incomers. There are two stamps, one featuring a black and white background, the other a sepia backdrop. They are available individually, printed in sheets of 15, or as a pair in a miniature sheet, and cost 75p per stamp, £1.50 for the miniature sheet, postage and packing £1.75 for UK. Orders will be posted with a Rona stamp on an official Rona envelope. Contact Bill Cowie, Island of Rona, Portree, Isle of Skye IV51 9RA, or mail ronalodge@isleofroma.com •



Above: dolmens of Jersey. Below: red grouse from the Isle of Rona



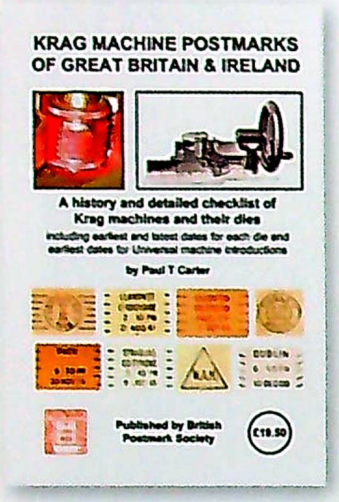
New catalogues The 2013 edition of Stanley Gibbons catalogue *Commonwealth & British Empire Stamps 1840-1970* is now available, and costs £79.95. The leather-bound edition is £99.99. The catalogue is available from the Stanley Gibbons shop at 399 Strand, London WC2R 0LX, and by post from Stanley Gibbons Publications, Parkside, Christchurch Road, Ringwood, Hants BH24 3SH, by phone on 01425 472363, or by email to orders@stanleygibbons.com.

Michel has announced publication of new editions of its Western and Eastern Europe catalogues and Australia & Antarctic. The West Europe catalogue lists the stamps of Belgium, Great Britain, Ireland, Luxembourg and the Netherlands. It includes more than 13,500 illustrations and 70,000 ▸

updated prices. The Eastern Europe catalogue covers Carpathian Ruthenia, Republic of Moldova, Poland, Russia, Soviet Union, Ukraine, Belarus and Western Ukraine. There are about 13,000 colour illustrations and more than 54,000 price updates. The Australia catalogue is now in two volumes, with the first volume covering stamps from countries A-M (Australia to Micronesia). It has more than 10,000 illustrations and 62,000 price updates.

Catalogue enquiries: Schwaneberger Verlag GmbH, Ohmstrasse 1, 85716 Unterschiessheim, Germany, vertrieb@michel.de or www.michel.de •

Below: Paul Carter's book charts the success of the Krag postmark machines before modernisation took its inevitable toll...



New books The British Postmark Society has recently published *Krag Machine Postmarks of Great Britain & Ireland* by Paul T Carter. The Krag machine was introduced in 1905 and for many years the postmark it applied was a familiar sight on the mail, not least on holiday postcards. Fondly known to postal workers as the 'bacon slicer', it was used at over 1,200 offices in Great Britain and Ireland. With some machines in use for around 100 years, the Krag can be said to be the most enduring of all postmark machines, but as standardisation and consolidation gathered pace it became a beacon of non-conformity with its quirky linear die and continuous impression postmark. Now only the machine at the post office in John O'Groats remains in use.

Paul Carter's well-researched book provides an excellent account, with many interesting illustrations, of the history of the machines and the packet stamping machine sometimes referred to as the 'Roddis Mangle'. The main part of the book is the listing, office by office, giving the inscription of the Krag die (some offices had many variations), with the earliest and latest known dates of use. He also provides the earliest recorded date for the Universal machines which replaced the Krags.

Each die is illustrated, which will be a great help to collectors when sorting examples in their collections. The book will no doubt send many scuttling to find examples of the variations they do not have. The scale of the author's achievement is reflected in Colin Peachey's foreword where he writes: 'I know from experience the work involved, and Paul has achieved remarkable results within a relatively small period of time, contracting what I would have thought would be ten to 20 years' work into two to three years.' All collectors with an interest in these idiosyncratic postmarks will welcome this new book. It is available from Paul Carter, 35 West End, Long Clawson, Melton Mowbray LE14 4PE, price £21.60 postpaid UK, £24.50 Europe, and £29.50 rest of world. Remittances should be payable to 'British Postmark Society'.

The American Topical Association has published its 162nd handbook – *Handbook of Disney Stamps* by William Silvester. The book has over 300 pages and is available from: ATA, PO Box 8 Carterville, OL 62918-0008, USA. Price: $70 (postage $5 USA, $12 Canada and Mexico, $17 elsewhere). Payment by PayPal is accepted at americantopical@msn.com •



Above: Earls Court postmarks evoking great exhibitons are soon to be a thing of the past

End of an era The famous Earls Court exhibition centre is to be demolished after a highly contentious £8 billion regeneration scheme was given the go-ahead. Earls Court housed the London international stamp exhibitions in 1980 and 2000, and has been home to many important exhibitions and shows, including

the Royal Tournament. From 1893 onwards, a temporary post office operated at the venue during some shows, including the stamp exhibition in 1980. Oval registered and parcel post handstamps are known, as well as counter datestamps, all of which are inscribed 'Earl's Court Exhibition'.

Details are to be found in *Special Event Postmarks of the United Kingdom*, published by the British Postmark Society. For the 2000 stamp exhibition, the datestamps used were worded 'Stamp Show 2000 Earls Court'. Two housing estates will also go in the proposed redevelopment, to be replaced by four 'urban villages' with a new high street, new offices, hotels and sports facilities •



Above: the iconic Earls Court exhibition centre, soon to be replaced by 'urban villages'

This month in history John Holman pays tribute to the legendary David Gentleman's 1973 Christmas issue

This month marks the 50th anniversary of the first stamps designed by David Gentleman – the National Productivity Year issue. Mr Gentleman has designed more than 100 British stamps, including three Christmas issues. The first of these was issued on 28 November 1973, comprising a strip of five 3p stamps (second class) and a 3½p value, depicting scenes from the carol *Good King Wenceslas*. *Bulletin* at the time noted that the carol was written by the Rev J M Neal (1818-1866), a classical scholar. He wished to point out the duties of the rich towards the poor, especially at Christmas time. King Wenceslas was a real person, Duke of Bohemia in the 10th century, and was very active in the promotion of Christianity in the country, which was at the time partly pagan. The melody is the medieval tune of an old spring song.

Printing of the stamps was in nine colours, with The Queen's head printed in gold on the 3p stamps, each of which had a central phosphor band. The 3½p was 'all-over' phosphor. Different types of gum were used – PVA Dextrin and gum arabic for the 3p stamps, and PVA and PVA Dextrin for the 3½p. Both 3p and 3½p exist imperf and the 3p with rosy mauve and black (face value) colours omitted. The 3½p stamp is recorded with all of the nine colours omitted. Examples with the lavender-grey and gold colours missing are only known to exist in used condition. Some examples of the third 3p stamp in the strip show a weak printing of the salmon pink colour of the floor tiles. The cylinder was re-etched and the colour is present on the latter part of the printing.

First Day Covers were cancelled by pictorial first day postmark at the Philatelic Bureau and at Bethlehem in Wales. Sales of the stamps amounted to over 46 million of each of the 3p values, and 110 million of the 3½p stamp. About 107,000 presentation packs were sold. A Christmas aerogramme was also issued, with imprinted 6p stamp, which featured traditional ornaments and decorations and was designed by Hulme Chadwick & Partners •



Below: the generous King Wenceslas famously ventures out into the snowy wilderness to help a poor man gathering wood for the winter



Autumn Stampex 2012 John Holman reveals highlights from the collecting event of the year



Above: a Royal Mail stand featuring the Memories of London Miniature Sheet. Below: Post & Go machines attracted queues for the new issue of Post & Go Cattle



As always there were many fine displays at Stampex – and in a brand-new layout this year. The dealers' stands occupied the Village Green area and the displays were near the Royal Mail stand at the back of the first-floor level, with further frames along the gallery and in rooms off it. They were easier to find than I had anticipated. On the Thursday when I visited, the focus was on the frames opposite the Royal Mail stand, and there were a reasonable number of people here. But rather fewer ventured to the other locations. Indeed, I found myself alone in one of the display rooms!

As *Bulletin* readers are mainly concerned with British stamps and postal history, I concentrated on displays showing this material. Peter Chadwick's 'Handstruck Charge Marks of the Uniform Penny Post' was well presented, with bold and clear annotation. Among the many interesting items were examples of the black '4' marking for double weight un-prepaid mail. Very few '4' handstamps were made for the 4d postage due duty, and a few of the handstamps of the 4d post were used. Two covers were shown of the only '4' handstamp of the London District Post used for this duty. Both the covers date from August 1840.

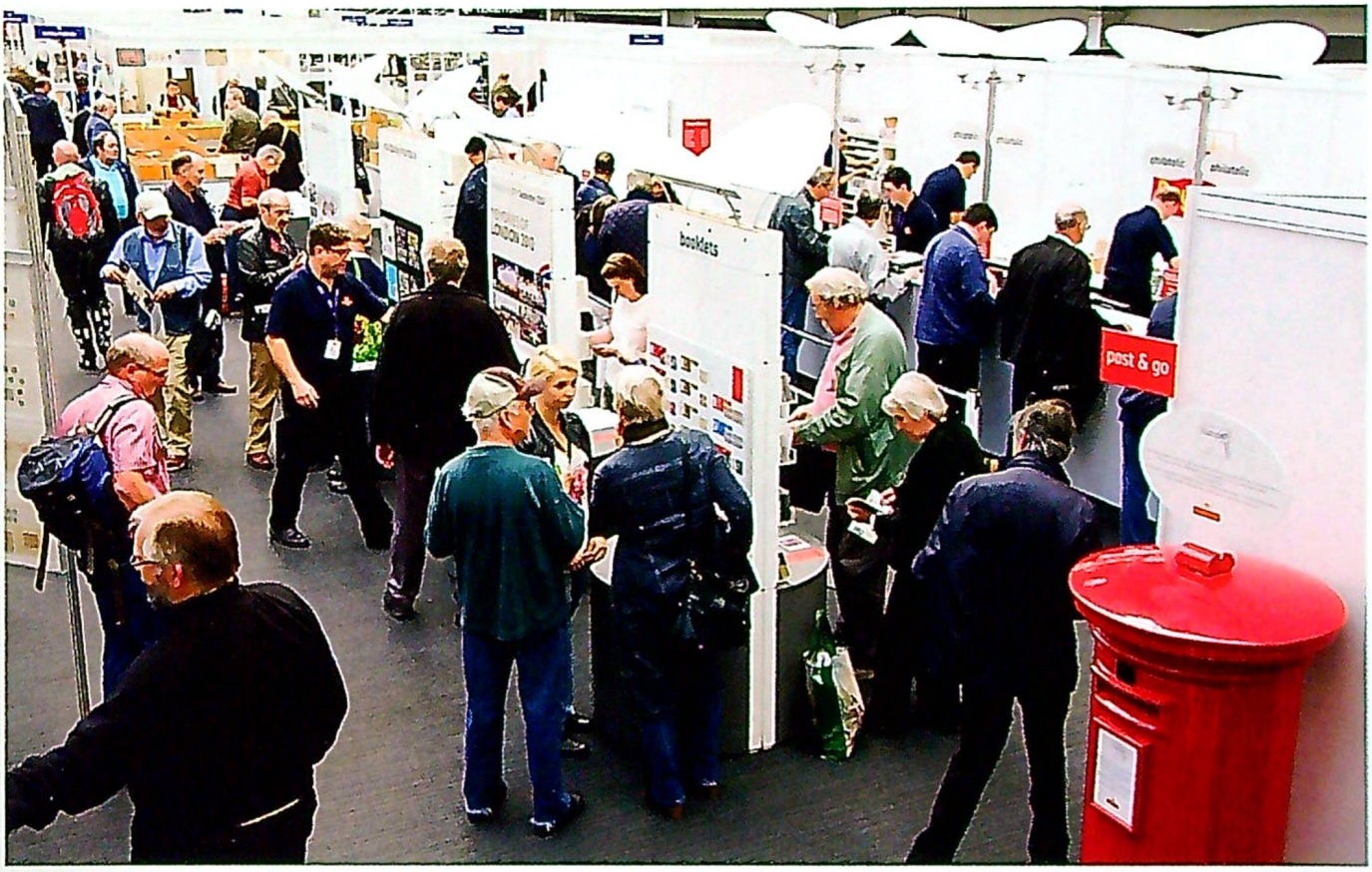
This year marks the centenary of the 'Ideal Stamp' produced as a souvenir of the 1912 International Stamp Exhibition held in London. This was designed in response to the dissatisfaction with the design of the George V definitives issued the previous year. Francis Kiddle provided an excellent display of this souvenir stamp. It included the postcards reproducing the design, and fascinating material from the exhibition such as the programme and a press pass for the official opening by the Postmaster General.

Derek Pillage's 'Development of British Internal Airmails' benefited from good maps of the routes. Much of the material was, by its very nature, philatelically inspired but made for an entertaining display. Some of the covers were signed by the pilots or passengers.

Al Hurst's 'Mail in the County of Northumberland, 1604-1847' featured many rare items. It opened with maps of the 1677 Horse Posts on the Great North Road from London to Edinburgh and of routes in Northumberland. A few more maps showing the locations of towns and villages, and perhaps some old prints of the places, would have been welcome later in his display to bring to life some of the fine covers shown. Page after page of pre-stamp letters can be a bit tedious to all but the cognoscenti. Al's earliest item was sent from Sir Thomas Fane at Buston (30 miles north of Newcastle) to London in 1604 – the first of twelve 17th century letters displayed. Only in the last of his eight frames (with 16 sheets per frame) were some adhesive stamps included – seven covers bearing Penny Blacks and Reds.

Also of interest was Phil Kenton's 'Passage & Acceleration of GB Mail', beginning with a Merchant Strangers letter from Paris to London in 1591 and urgent mail carried by the GWR in the 1840s and 1860s. A telegram of 1905 was sent from a station, seemingly by a husband to his wife, to tell her: 'Shall be home by Nine Thirty'. Thus were such messages sent in the days before texting!

Photographs: Dan Froude



'The First Low Value Surface Printed Postage Stamps of GB', by Robert Galland, showed artists' essays and proofs, as well as the issued stamps. Particularly interesting were examples used on covers. One sent on 23 December 1858 was delivered in Funchal on Christmas Day – five 4d stamps and a 2d blue made up the 1s 10d rate. Also nice was a hand-painted cover with 2½d stamp sent from Brighton to Gibraltar via Marseilles in 1880. This type of cover, popular in Victorian times, is uncommon with surface printed stamps.

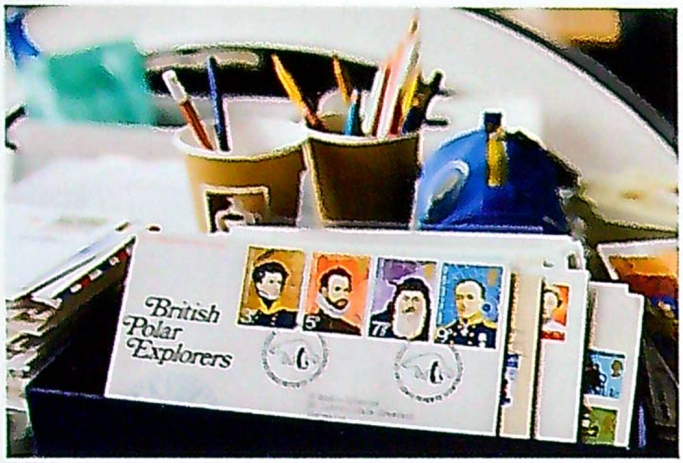
I found John Marks's 'Abnormalities of Production, Distribution and Usage – Elizabeth II Photogravure Stamps Printed by Harrison & Sons' very nostalgic, as it covered stamps from the 1950s to the 1970s, the decades in which I developed my own collection of GB material. For the Wilding definitives, John included misplaced graphite line stamps of 1961, unusual tinted and thick papers, the 'Butterfly' flaws on the 1½d, the famous 'Phantom R', missing marginal arrows in sheet margins of the 2½d and 3d (also 1958 Empire Games 6d), and training school black bar overprints. On commemorative stamps, he featured fluorescent paper printings of the 1961 POSB issue, constant varieties, and some good pre-release covers. Bisected stamps used at times of postal rate increases were shown and a pre-release cover caused by industrial action. The 1965 ITU centenary stamps were due for issue in May but delayed until November by a strike. Some were despatched to collectors from the Philatelic Bureau on the original date of issue. One recipient used them on a cover posted in Wigan on 18 May and defaced by a '438' triangle postmark applied in green ink at Manchester.

Peter Shaw's 'The Preparation of the First Elizabeth II High Values, 1952-55' told the story well with the instructions given to the artists by the GPO and subsequent official letters to them, together with essays from the archives of ▸

Above and below: Saturday afternoon at the Design Centre, Islington and stamp collectors are making the most of the last hours of the exhibition





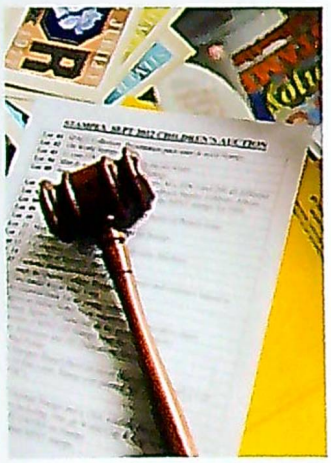




Top: Rachel Marie Hayes, thrilled with the item she successfully bid for at the Youth auction, with her mother Wendy and sister Victoria

designers Enid Marx, Michael Farrar Bell, Mary Adshead and the printers De La Rue. The story of this design project was told in the *British Philatelic Bulletin Publication No 11* of 2005, which marked the 50th anniversary of the Castle stamps.

Youth exhibits I usually enjoy the youth exhibits and was not disappointed this year. There were 18 entries in a 'Brilliant Britain' section, collectors being asked to show what they liked best about Britain. The themes included transport, flora and fauna and royalty. The entry by Joe, aged eight, represented important interests in his life: a football stamp indicated his support of Everton FC, and the Liverpool Garden Festival stamp his pride in his home city. A Battle of Hastings stamp showed his 'love of finding out about history', and he selected the 2007 ice cream cone stamp because 'I ate lots of ice cream on holiday in Ramsgate this summer'. Good for you Joe, and I wish you well with your stamp collecting.



In the British Youth Championship, sponsored by Stanley Gibbons Ltd, there were some intriguing displays. Rhys Evans's 'From Canoe to Concorde' examined mail transport and was nicely written up. Claire Mitchell's 'Let There Be light' included the sun, moon, polar and meteorological light, electric light and lighthouses. She showed considerable ingenuity. Toby Assan's 'The American Dream' was mostly, but not exclusively, of US stamps, his themes including famous Americans, national parks, the space race, the US postal service and presidents. Surprisingly the stamp showing John F Kennedy was not one of the US issues, but a miniature sheet from Ras al Khaimah.





Above: Ian Varey and his special display of royalty-themed stamps that formed the basis of an activity sheet in the Youth area

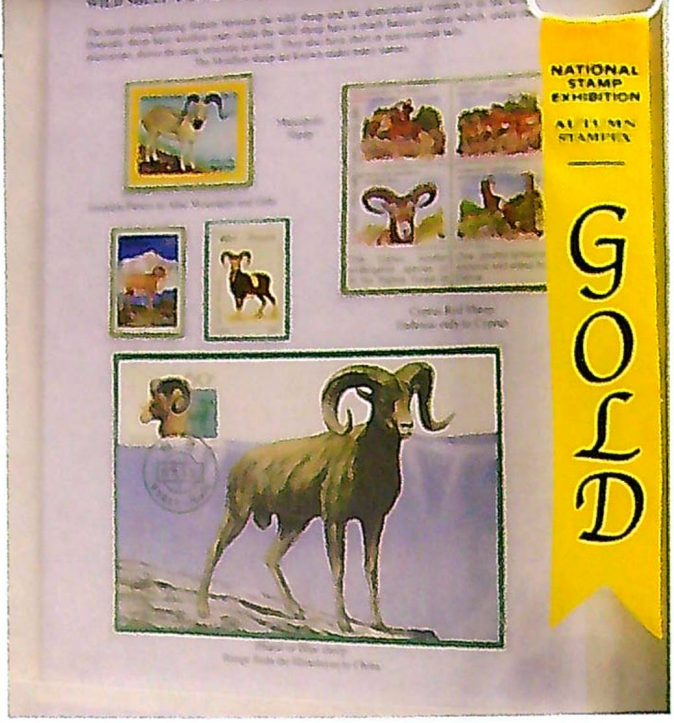
Morgan Bugler's 'Down to the Sea in Ships' covered sailing ships, battleships, aircraft carriers, submarines and cruise ships. It featured a card sent from a passenger on the P&O vessel *Arcadia*, as well as a GB slogan of 1995 promoting P&O's Oriana as a 'New Superliner for Britain'.

Lynne Mitchell's 'A Helping Hand' looked at emergency services, caring, worldwide aid, the coastguard service, Red Cross, and other important institutions. Her second exhibit, 'Bobbing Along on the Canal', covered the history of canals, the Industrial Revolution, canal holidays and much else. As well as many colourful stamp issues, she showed a 1965 slogan 'Ship through the port of Manchester' in reference to the Manchester Ship Canal.

The Youth area included a good stand on which were displayed the medals awarded to young collectors, literature, the Stamp Active Club starter pack, and a range of miniature mail vehicles and postmen. There was a special display of royal stamps, in this The Queen's Diamond Jubilee year. (The display was the work of Ian Varey, who puts in many hours of his time for the Stampex Youth area.) In addition, activity sheets for young visitors tested their knowledge of the British Royal Family. The fun culminated in the popular auction on the Saturday afternoon.

Thematic and other displays Trevor Bevan's 'Association Football' was well researched and presented. It covered football's history, 'fundamentals' (ball, officials and so on), skills, administration, matches and major contests. Most of ▸







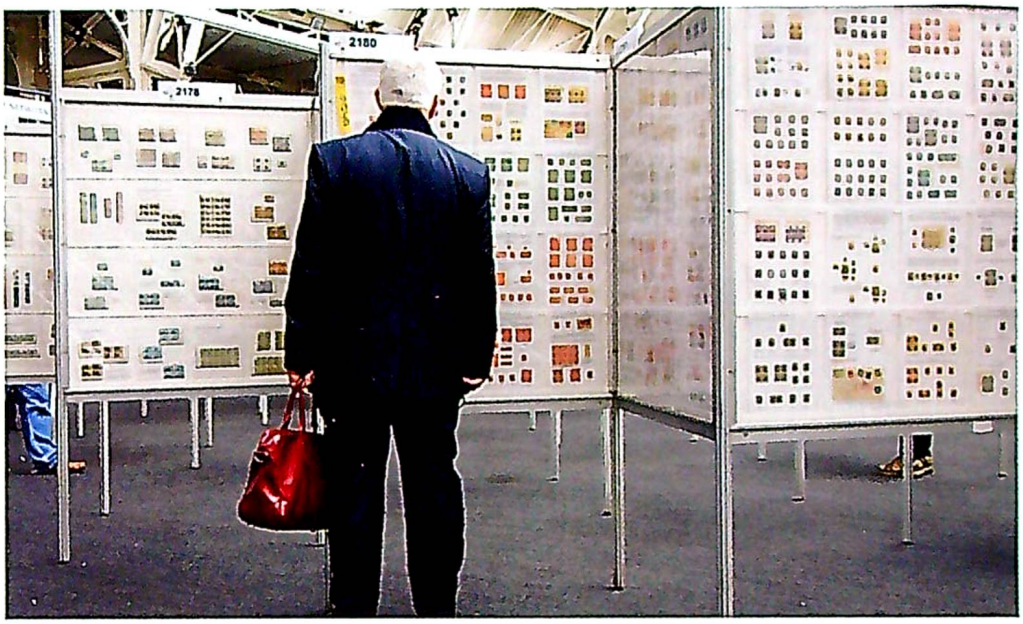
Top: two thematic displays that caught John Holman's eye: 'Puffins – The Clown of the Ocean' and 'The Sheep – Man's Greatest Provider'. Above: Alan Rees gives expert advice at the Royal Mail stand

his material consisted of stamps but there were also some intriguing items of postal history, such as wrappers bearing printed postage impressions used to mail *Soccer Express* and *Inside Soccer* magazines in New Zealand. Other items that caught my attention were a 'colour rough' (artwork) by L C Mitchell of the NZ 1970 Health stamp, Queen Victoria postal stationery cards sent by Sheffield Wednesday FC, 1966 GB World Cup stamp varieties and a pair of the 4d signed by David Gentleman, and a cover with the England Winners stamp cancelled by Edinburgh First Day postmark, inscribed 'First Day of Issue Scotland Edinburgh HPO only'.

Monica Comrie's 'The Sheep – Man's Greatest Provider' was also fascinating, covering the use of sheep for food and clothing and nomadic tribes keeping the animal for both purposes. In the section on Lambing, I noted a diagram showing the procedure, and a postcard for ordering McDougall's non-poisonous sheep dip. The display was both instructive and enjoyable as was Gregory Wynn's 'Tumble, Turn and Twist' display on male gymnastics. The only GB item I noted here was a 6s stamp book showing a falcon on the cover, the bird being the symbol of the Sokol movement, a gymnastics organisation of the 1860s.

One of the most interesting displays was by Glenn Morgan. Entitled 'From Machine Direct to Letter Box', it looked at machines in post offices which produced a label or marking to show that postage had been paid and had a posting box as an integral part. Such machines were first introduced in the USA in 1897 and Glenn followed their history through to machines operating in Portugal in 2011. British examples included the well-known Wilkinson machine in London from 1912, and the recently discovered 'PillarPost' produced by Pitney Bowes in 1938. This was never put into use but the machine, complete with dies, has been found in the Pitney Bowes archives and an impression from it was included in the display. Other elusive items were Recorded and Special Delivery covers from trial Postal Automatic Service System machines used at three post offices in 2004.

Unfortunately, the Stampex catalogue listing omitted a few of the displays, so on the day I could not find the name of the collector who showed the eye-catching display on puffins, called 'The Clown of the Ocean'. It turned out to be Roger





Above left and below: in the new exhibition layout, philatelic displays have moved from the Village Green to the first floor, facing the Royal Mail stand, as well as other rooms. Above: two UCL students, hailing from the Czech Republic and Germany, choosing some covers

van Laere from Belgium and included many local as well as government-issued stamps, some GB special handstamps and slogans showing puffins used in the Shetland Islands. There was even a special occasion telegram from Iceland.

Australasia displays In addition to the main competitive exhibits, there were invited displays of stamps and postal history from Australia, New Zealand and the Pacific Islands as part of 'Australasia 2012' organised by the relevant study circles (see September *Bulletin*, page 11). The three exhibits I noted were not, however, listed in the programme. One concerned the Union Group islands, three coral atolls that were incorporated into a British protectorate called the Gilbert and Ellice Islands in 1892. On show was a cover from 1911 with the first datestamp, inscribed 'Union Group', used on Atafu, one of the three islands. By 1921 Samoan stamps were in use, but Australian stamps can be found, as on a rare 1930 cover from Fakaofo, another of the Union Group islands. Some of the covers featured were 'philatelic', but no doubt quite difficult to find.

The display entitled 'Fiji – the War Tax Period 1915-20' told the story well. One sheet of 120 1d stamps had the WAR STAMP overprint shifted to the left so the overprint ended up in the left sheet margin, and the stamps in row 10 had no overprint. A complete row was shown – only four are recorded, one of which is in the Royal Philatelic Collection. This rare item was mounted on a double-sized page, which added to its impact.

The 'New Zealand Arms Postal Fiscal Stamps' display covered the use of these distinctive stamps from 1931 to 1968. It included a photograph of the designer, Henry Linley Richardson (who had engraved earlier George V stamps), and a preliminary frame drawing. The display included stamps used on covers as well as mint and used examples.



Spring Stampex The next Stampex, again held at the Business Design Centre, London N1, on 20 to 23 February 2013, will include a display by the Cinderella Stamp Club. Next year marks the 60th anniversary of Stampex, founded in 1953 and known as the 'National Stamp Exhibition' until 1956 •

Another view Douglas Myall turns his mind to security printing





Above: the world's first adhesive stamps relied upon intricate line engraving to deter forgers.

Below: optically variable ink was employed on the Castles high values of 1992 and the 1993 £10 Britannia stamp

A SPECIALISED BRANCH of the printing industry deals with valuable documents, such as passports, share certificates, banknotes and, of course, postage stamps. As far as postage stamps are concerned, security was borne in mind from the very beginning and the world's first adhesive stamps contained several special features to make forgery difficult. The stamps were printed by the intaglio process, with the background covered by an engine-turned white line engraving, as used on banknotes of the time.

The main feature of the first UK stamp designs was an intricate portrait of the monarch. It would need an expert engraver to reproduce this without detection, as even a slight alteration of such a familiar image would be obvious. Security letters were added to the bottom corners in a variable pattern. Used stamps were cancelled. The Mulready envelope also received attention and was printed on a special paper containing silk threads. Many of these security features are still in use today but have been augmented in response to greater sophistication on the part of would-be forgers and the availability of new methods to deter them. In this article I will take a brief look such methods.

Anti-forgery printing Although intaglio is still used occasionally, usually for the higher values, the normal printing method in use today is rotogravure, with cylinders engraved under computer control. The presses are large and expensive and forgers cannot afford them. All their efforts have been produced on cheaper lithographic presses. Although some modern definitives have been produced by this means, they have one feature which no forger has been able to emulate; they are overprinted with bars in a phosphor ink which can be read by the mail sorting machines. Forged stamps are revealed when the machines reject the envelopes as unfranked. This level of security makes it unnecessary to use watermarks, something that is much to the specialist printers' liking, as watermarks weaken the paper and make high quality work difficult.



That is not to say that phosphor inks are the only security measure taken – far from it. Multi-cylinder printing provides the opportunity to use special inks even on monochrome stamps and several kinds have been used in recent years, although the fugitive inks of Victorian times have not featured. Optically variable ink (OVI) contains tiny flakes of a special film which changes colour as the viewing angle is varied. It is expensive and is not in everyday use but was used for The Queen's head on the Castles high values from 1992. The £10 Britannia stamp of 1993 also had it, and several other security features beside, including the numeral 10 in braille, with part of the design in a fluorescent green ink and with fibres in the paper which glow red, blue and green under short wave ultraviolet irradiation.

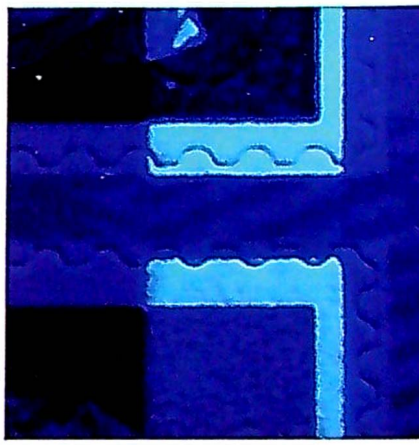


Iridescent ink, sometimes called pearlescent ink, was used to overprint the background of the £1 Machin definitive in 1995. This gave it a metallic sheen and appears as silver on the cylinder block. It was introduced to the standard unified issues (an official name for the definitives) in 2009, where it overprinted the words ROYAL MAIL in a wave pattern over the face of the stamp. It incorporated a code to enable the source of the stamps to be identified. The same technique, with hidden source codes, was used to overprint the words DIAMOND JUBILEE on the 1st-class NVI this year.

In the early 1980s, Royal Mail issued promotional books of stamps sold at less than their face value. To help detect their being detached from the book and sold without the discount, they carried a printed device over the gum. The ink used was always blue and was harmless, even edible. Four different papers were used. There were two differently shaped stars, the second of which appeared either once per stamp or as an 'all-over' pattern, and a letter 'D', probably standing for 'discount'.

An interesting development to prevent or detect theft of stamps occurred in 1869. In those days postmasters would buy mint stamps at face value. On 1 March 1869 the following notice appeared in the Postmasters' edition of the Postal Official Circular: "In consequence of representations made to the Post Office by various Firms that there is reason to believe that their postage stamps are purloined by persons in their employ, the Department has recommended that the name or initials of Firms, &c. be either printed on the back of stamps or perforated through the stamps by means of a machine devised for the purpose, so that, inasmuch as the sale of such stamps would be thereby rendered difficult, the temptation to steal them might be lessened or altogether removed. Postmasters will take care not to purchase any postage stamps thus marked which may be offered to them for sale."

These perforated stamps are known to collectors as 'Perfins' (Perforated with initials). The scheme is still used by some firms and official bodies today. More than a thousand different perfin patterns can be found on Machin definitives.







Above: phosphor bands, current pearlescent printing on definitives and 1957 'Perfins'. Below: two stars and the 'D' once used to deter reselling of stamps from discounted books



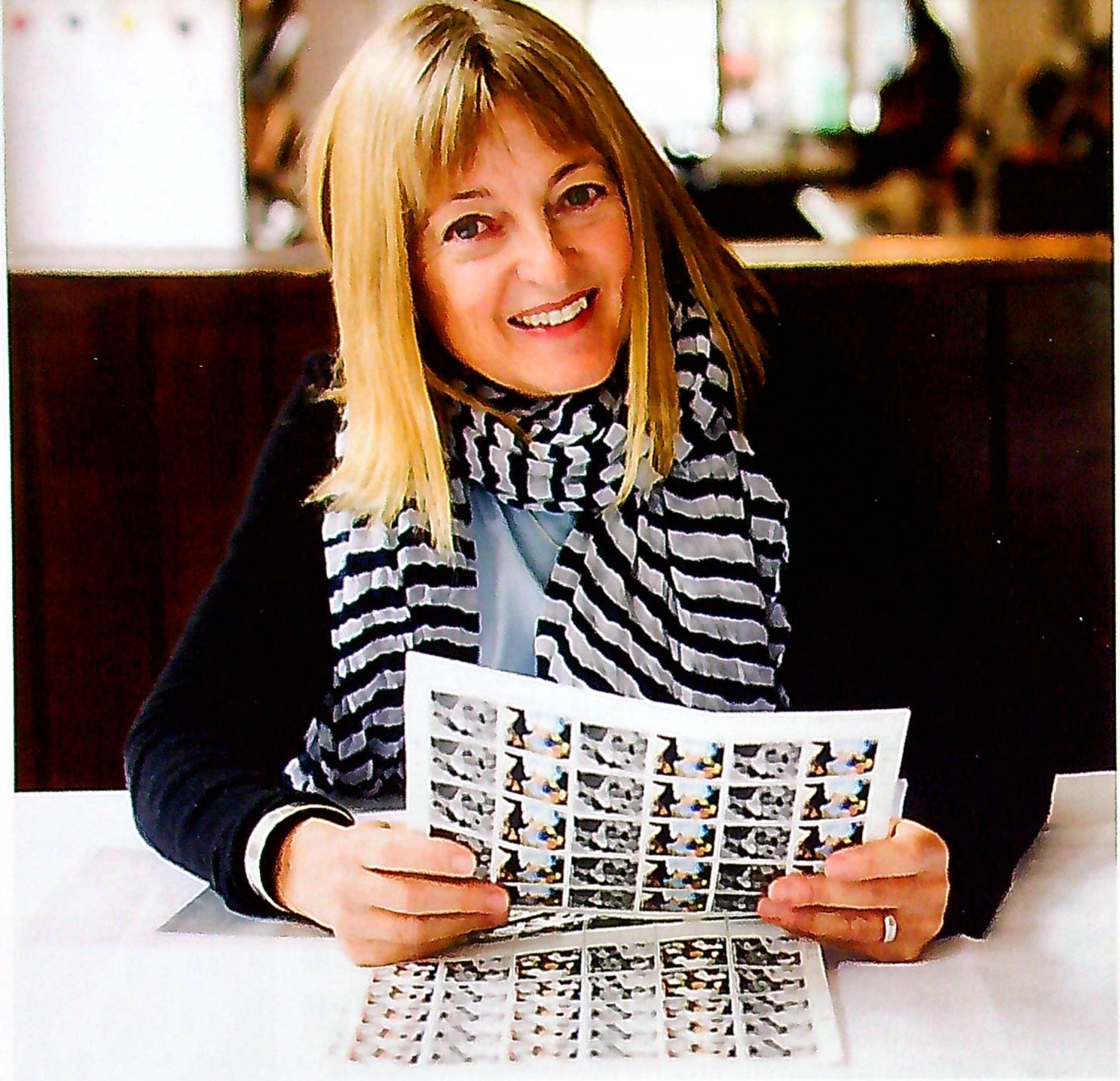




Elliptical strategies The introduction of elliptical perforations was another means of making life difficult for forgers. They were first seen on the high value Castle stamps of 24 March 1992. The £10 Britannia definitive of 2 March 1993 also had them. They were extended to all small format Machin definitives on 6 April 1993. Self-adhesive stamps are surrounded by an unprinted matrix and appear as singles without the need for individual separation. However, they are given simulated 'perforations' complete with 'ellipses' as a security measure as well as making them look like stamps rather than mere labels.

Microprinting was used to include a 2001 symbol in some Northern Ireland pictorial definitives. Other techniques exist, such as holograms, thermochromic inks and unsoakable gums, some of which have been used on GB stamps.

As you can see, security printing is a large subject and I have not even touched on forgeries where the intended victim is the collector; there have been quite a few of these. Room for another article maybe – after a look at the colour palette changes for 2013 Machins in a forthcoming *Bulletin* •



Diamond designer

Kate Stephens, the UK's most prolific female stamp designer, talked to *Bulletin* as she saw her Diamond Jubilee designs for the first time

Above: Kate Stephens with the Jubilee pictorial stamps, which William Doherty had rushed fresh from the printers just in time for lunch

AT THE RIVINGTON RESTAURANT, just round the corner from her London base in the heart of London's Shoreditch, Kate Stephens first held the Jubilee pictorial stamps. Finally. After considering hundreds of options, combing and re-combing archives and devoting many hundreds of hours of work, Kate looked quietly pleased with her creations.

The Diamond Jubilee of HM The Queen Elizabeth II pictorial special stamps have been a stand-out issue of 2012. And Kate Stephens already has an impressive track record designing Royal Mail stamps – 2004 Woodland Animals, 2005

Photograph: Dan Froude. Interview: Kate Shaw



Classic ITV, 2009 Kew Gardens Minia Sheet and 2011 Morris & Co stamps and PSB – as well as the 2005 Year Book and the 2009 RSA Presentation Pack. Her first commission was to produce special stamps featuring Henry VIII and his wives – The Great Tudor set of 1997. In 2002 Kate worked on the Golden Jubilee issue, designing a set of five black and white close-cropped portraits of The Queen for the Jubilee and ten for the 2003 Coronation anniversary, contrasting ceremonial pageantry with people celebrating in the streets. So Kate was a natural choice when it came to choosing a designer to show 60 years of The Queen 'in action'.

'Over the years I have looked at thousands of pictures of The Queen,' Kate recalls. 'For the Golden Jubilee designs I looked at painted portraits and handled the original prints of photographic portraits – a very tactile experience in comparison to modern digital prints. I became fascinated by them. A picture of her stepping off a plane at Heathrow in 1952, for example, speaks volumes. Waiting on the tarmac to great the new Queen is a row of dignitaries. I was struck by someone so young and beautiful stepping into such inescapable limelight for a lifetime. You know this young woman's father has just died and she is about to be thrust onto the throne – it is the human story, the real documentary element of the research, that I found so captivating. It was an enormous challenge to try to encapsulate in stamps 'The Queen at Work' over 60 years – her engaging in so much action with apparent confidence, no matter the public or personal difficulty.'



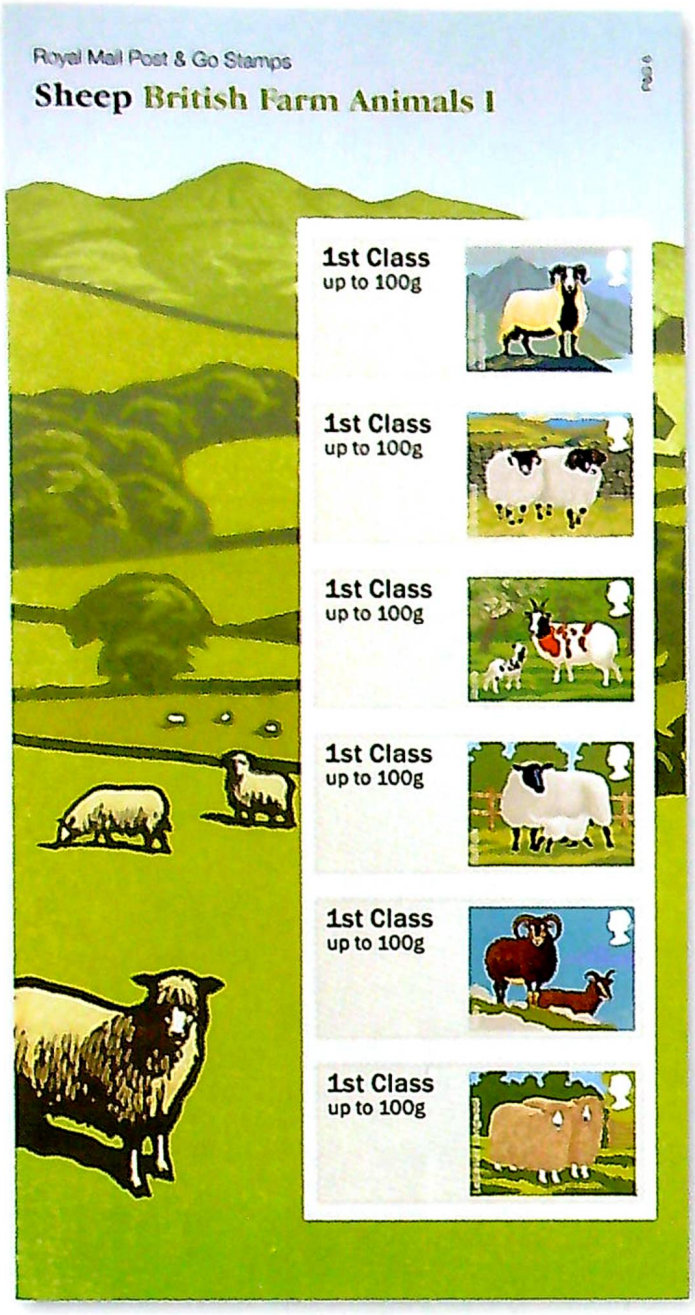


Above: Morris & Co Prestige Stamp Book of 2011. While studying William Morris's design ethos for this issue, Kate also became interested his life and socio-political writings

Design background Graduating from Brighton College of Art and Design in 1979, with a degree in Design Communication, Kate worked for many years in corporate identity, creating new identities for the 3i financial group, the London Borough of Sutton, Whitechapel Gallery and the Arts Council Collection. Her innovative approach involved commissioning artists to work on projects.

Returning to give a lecture at Brighton Art College, Kate made an impression on Jane Ryan, who went on to work as a designer in the philatelic team at Royal Mail. Jane had an idea to use an artist on Women of Achievement stamps and she thought of Kate to art direct. 'She wanted a female designer,' Kate recalls, 'and the fact that I had worked with so many artists helped me get the job.'

Kate has worked on arts projects for many international galleries, artists and arts organisations including Tate, the Hayward, Royal Academy and the Whitechapel Gallery and the Association for the Business Sponsorship of the Arts, now called Arts in Business (ABSA). 'For the ABSA annual report, previously a dry but essential dossier of "who-sponsored-who", I said, "Why don't we commission an artist?" And for over ten years we did. We had people like Antony Gormley before he won the Turner Prize, Cornelia Parker, Richard Wentworth, David Mach and Albert Irvin. The first was ▸



Above: pictorial Post & Go stamps challenged many philatelic traditions, but Kate has successfully incorporated Robert Gillmor's charming lino-cut illustrations to create two distinctive four-part series – Birds of Britain and British Farm Animals

Bruce McLean – he used to arrive at the studio in Shoreditch on his moped with his paintings rolled up under his arm. These were the days before art was a marketable tool.' The ABSA reports won two D&AD (Design and Art Direction) Silver Awards and a Silver Nomination.

Creative beginnings From an early age, creativity was an important part of Kate's life. 'I was fortunate. My sister Jenny was eight years older than me and very creative. She taught me a lot. For colouring-in homework when I was four, she advised, "You have to do it neatly, in one direction and don't scribble all over it!" So I did – and got gold stars. My sister and I were famous for our wacky party decorations. I also sewed. My mother use to read *Woman's Own* magazine and I would cut out the figures, make clothes for them, make collages and compile fashion scrapbooks. My parents were not obviously artistic, although my mum did take up painting and drawing in her late seventies.'

As well as having a natural talent for art at school, Kate excelled academically, yet she was not pushed towards university: 'I always said I wanted to go to art college, and my parents never disagreed. As a teenager I did ceramics on Saturday mornings and life-drawing on Friday nights – before going out!'

Kate did a foundation course at Plymouth Art College, where she 'rather rebelled by making a film about the china clay works at Lea Moor, much to the annoyance of the life-drawing teacher. I used to duck his classes and go to the sculpture or film department instead. I knew I didn't want to do fine art because I like responding to a brief and found the idea of being totally self-motivated just not my cup of tea. In a way I was quite naïve – I wasn't even aware of the extent of graphic design when I left Plymouth. Mostly people talked about advertising.

'I took my film to show at the interview for Brighton Art College, and when I got a place I didn't want to give up anything and specialise – I wanted to do it all. In the end they had to give me an illustration tutor as well as a graphics tutor.'

At the end of her degree course Kate met her partner, artist John Meadows. His presence and creative input have been a major influence: 'He always set new creative boundaries. Rather annoyingly, the bar was always just out of my reach!'

Kate's first job after leaving Brighton was at Wolff Olins, the brand consultancy. 'I was there for about six years and worked with Michael Wolff on the 3i corporate identity. He has a truly creative and inspirational mind, he enables people to see things in a different way. And it is not just about design; it is about humanity – I have a lot of admiration for him.'

A new direction in her career was the design of an exhibition catalogue for

Pack design: The Chase

her artist partner. The curators, Julien Robson and Barry Barker, asked me to do more projects for the John Hansard Gallery and the catalogues became influential documents among artists in the mid-80s. In 1986 Barry Barker went on to create 'Falls the Shadow' for the Hayward Gallery with artist Jon Thompson and they asked me to design the catalogue. It turned out to be a seminal exhibition of conceptual contemporary art and the catalogue reflected this. I was approached by a number of galleries after this.

I was lucky; people would ring me up – Helen Chadwick for example said she wouldn't have a show at the Serpentine unless I did her catalogue for her. I developed close working relationships with many artists including Anish Kapoor and Anthony Caro. It was a memorable design moment in time and now, of course, there is a new moment in time.' The Kapoor catalogue for the British Council Venice Bienalle in 1990 was nominated for a Silver Award by D&AD and a Caro monograph was selected for the Annual in 1992.

Falling for stamps The Women of Achievement stamp changed brief and design company, but Kate got another call from Royal Mail about designing The Great Tudor – Henry VIII and his wives: 'That was my first stamp set and it involved selecting paintings, many by Holbein. I didn't know there were rules then, so I suggested we use one bigger stamp for Henry VIII. He looked small next to his wives when squeezed into the regular size.' Royal Mail agreed.

The popular Golden Jubilee set came next – tight crops of Cecil Beaton portraits, contemporary but classic portraits, black and white, with no borders around them. 'I was accused by some philatelists of dirty perforations! Sometimes the guillotine perforations can move slightly, so you get a bit of black on the white.'

Kate went on to design the Woodland Animals and William Morris issues.'Woodland animals is probably my favourite set. I wanted them to have a kind of magic, like the children's song, "When you go down to the woods today …" They were all found images and it takes a long time to make a set work together – I had to retouch the deer so it fitted with the earthy colour theme.'

For the Classic ITV set, Kate remembers, 'Sitting and watching *Rising Damp* and *The Avengers*, and taking thousands of snapshots on my Mac.'

When asked which stamp issue she has found most enjoyable to work on, the designer demurs: 'What I enjoy is the variety. You know me – I have always liked doing lots of different things. With William Morris, for example, I became fascinated by looking at images of him. I spoke to my father [a member of the Fabian Society and a historian] and he would tell me about Morris and his political writings. What I find interesting about stamps is the way you learn about things that you would never otherwise come to know about.

'Catherine Lambert, the director of the Whitechapel Gallery, once said that one of the gifts I have – which I think comes from the work in corporate identity – is to be able to listen to people. I always listen carefully and then interpret what I hear. So I never impose my style on the artist, I am always a vehicle for them. That could be why film holds such a might-have-been appeal for me...'

Who knows? With Royal Mail 'intelligent' stamps now carrying links to film clips, we might one day see a Kate Stephens film accompanying a stamp set. But for the moment we look forward to many more of her striking stamp designs •



Above: hundreds of hours of research led to Kate alternating black and white photographs with colour images to communicate a sense of history in the Diamond Jubilee pictorial stamps

Below: the roe deer, one of ten in the Woodland Animals set of 2004, and Henry VIII, whose portrayal demanded a larger sized stamp than those depicting his wives in The Great Tudor set of 1997





A tasty collection

Come and join us on a delicious gourmet tour of food-themed UK stamps through the years



1

CHRISTMAS IS COMING and the goose, turkey or your nut roast is plumping up nicely. As the season of family feasting approaches so we celebrate with a tour of tasty food-themed stamps past and present.

1970 Food with a Twist Not the fantasy Dickensian Christmas many of us dream of. In the 1970 Literary Anniversaries set, poor little Oliver Twist asks for more gruel in the original George Cruikshank illustration (1).

1973 A right royal Christmas From the Christmas set by David Gentleman, Good King Wenceslas and his page stride out into the snow to feed the poor with some festive goodies (2).

1981 What a catch Cockle dredging, lobster potting and two different kinds of fish nets, trawl and seine, are depicted in the Fishing Industry set (3).

1982 Textiles with taste The British Textiles issue features two classic British fruits. William Morris's Strawberry Thief shows a bird stealing a strawberry. Cherry Orchard by Paul Nash has a highly stylised cherry design (4).

1982 In the can The Information Technology series shows, for the first time, food as it looks when we buy it in modern supermarkets – complete with barcode (5).

1983 Farming it out Proving that the farmers' market movement is not an invention of the Noughties, the 1983 British Fairs issue features an early produce fair with chickens, geese, apples and a plethora of greens (6).

1986 Growth industry Agriculture was chosen as one of the activities to feature on the Industry Year stamp set of 1986. Stamps showed the creation of an item in the vignette, with the product depicted on the right-hand side. And



2



3







6







4



5

Above: Oliver asks for more; Wenceslas helps the poor; a produce fair with plenty to sell. Right: treasure from the deep; fruit motifs in textile design; food in the age of technology

© Alamy



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13

in the case of the 34p, this was a loaf of bread alongside a wheat field (7).

1986 A peasant meal Food partly explains the social hierarchy in Norman Britain with the 900th Anniversary of The Domesday Book issue. Peasants toil in the fields and a lord enjoys a banquet. Some peasants cut wheat while others plough, and at the lord's feast a fish can be seen. In two other stamps not shown here, freemen work at their trades and a knight rides out with his retinue (8).

1987 Experimental food Probably one of the most famous apples in history, apart from Eve's, is the one said to have fallen on Newton's head and given him a eureka moment about gravity. Amusingly, the stamp from the set marking the 300th Anniversary of Newton's masterpiece, *Principa Mathematica*, shows an accelerating apple (9).

1987 Cooking classic The first modern cookbook, *Mrs Beeton's Book of Household Management*, makes an appearance on the issue commemorating the 150th anniversary of Queen Victoria's accession – reflecting the bestseller's impact and lasting importance (10).

1988 Chef's favourite Starring on the 34p from the Linnean Society set of 1988, is the morel mushroom, beloved of fashionable chefs everywhere (11).

1988 Pure poetry In the set that commemorates the centenary of Edward Lear's death, the 19p illustrates famous lines from his 'Owl and the Pussy-cat', who... 'took some honey and plenty of money'. (12)

1989 Salute the fruit Greetings stamps from 1989 include a still life of a fruit bowl, painted by Philip Sutton, who created the entire set of charming images that included teddy bears and roses (13).

1989 Year of plenty The Food and Farming Year set is bursting with goodness. Against a backdrop of tiles, foods are divided into four groups: fruit and vegetables, meat and fish, dairy and cereals (14).

Each group has a themed tile: for fruit and vegetables the tile features a tree, and the counter in front of it is piled with leeks, onions, apples, peppers and more. For the meat, a rooster tile sets the scene for the produce, which includes pies, a ham and fish. The dairy tile (with a cow, naturally) appears with various cheeses as well as milk and cream. On the cereals stamp, denoted by a barley sheaf tile, there are several types of bread, porridge and even a slice of Victoria sponge ●

Hungry? More next month – A Tasty Collection Part II

Above: our daily bread; 11th century farming and feasting; Newton's apple; Mrs Beeton's book; moreish mushrooms; food as poetry; colourful fruit



14

Present indicative James H Cooper suggests some thoughtful gifts for the philatelist's stocking



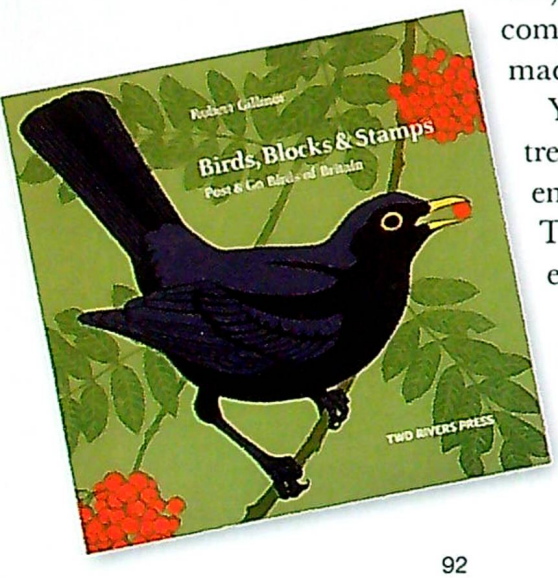


Above: for the badge-mad – Christmas 2012 stamps are available as pin badges at £5.95 each or £26.75 for the whole set.
Below: a book of beauty

FOR THIS SPECIAL YEAR there are special books – perhaps most notable for stamp collectors is the lavish philatelic tribute to The Queen's extraordinary reign – *Queen Elizabeth II - A Portrait in Stamps* (£9.95 at www.royalmail.com/stamps). Updated for the Jubilee, it showcases reproductions of special royal stamp sets issued during The Queen's long service to the nation, including the Diamond Wedding anniversary and Golden Jubilee years.

The latest edition of the Royal Mail Yearbook, for 2012 (£90), contains an entire year of Special Stamps, plus a section on the Olympic and Paralympic Games stamps issued in the run-up to the event, with expert commentaries and an exclusive interview with Sir Seb Coe. And another one that I would love to find in my stocking is *Birds, Blocks & Stamps* by Robert Gillmor (below right). Published by Two Rivers Press at £12.50, the book describes the lino-cut prints used for the Post & Go Birds of Britain stamps and gives each a beautiful full-page illustration.

Covetable collectibles A Ford Transit it is not, but it is much cuter – a 1/43 scale model of a cheeky little Austin A35 mail van (£15.95; shop.royalmail.com) that chugged along the lanes of 1960s Britain. The Austin comes complete with a certificate to prove it is part of a limited-edition batch made exclusively for Royal Mail by good old Corgi.



Your post box-hoarding pal has filled the back garden with his rusting treasures and is facing down-sizing of storage space? Save his marriage by encouraging him to collect 1/19 scale pewter mini-post boxes (£26.95). There are 20 in the series, including GVR, EIIR, Penfold and Air Mail examples, which should fit nicely on one large mantelpiece.

For those who love steam trains – and who doesn't – the Great British Railways Heritage Collection comprises a series of charming pewter miniatures. Shown above is the Sir Kay, which for many recalls the days of the Hornby train set (£9.95). All of the above are available from Royal Mail Tallents House and online.







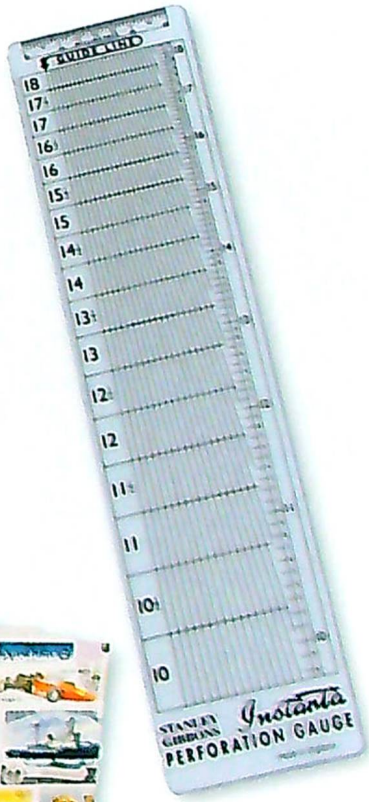
Above: the Austin A35 mail van at www.royalmail.com/stamps; for the discerning eye, a handy stand magnifer with 8x 8x magnification and Stamp Colour Key, both from www.stanleygibbons.com

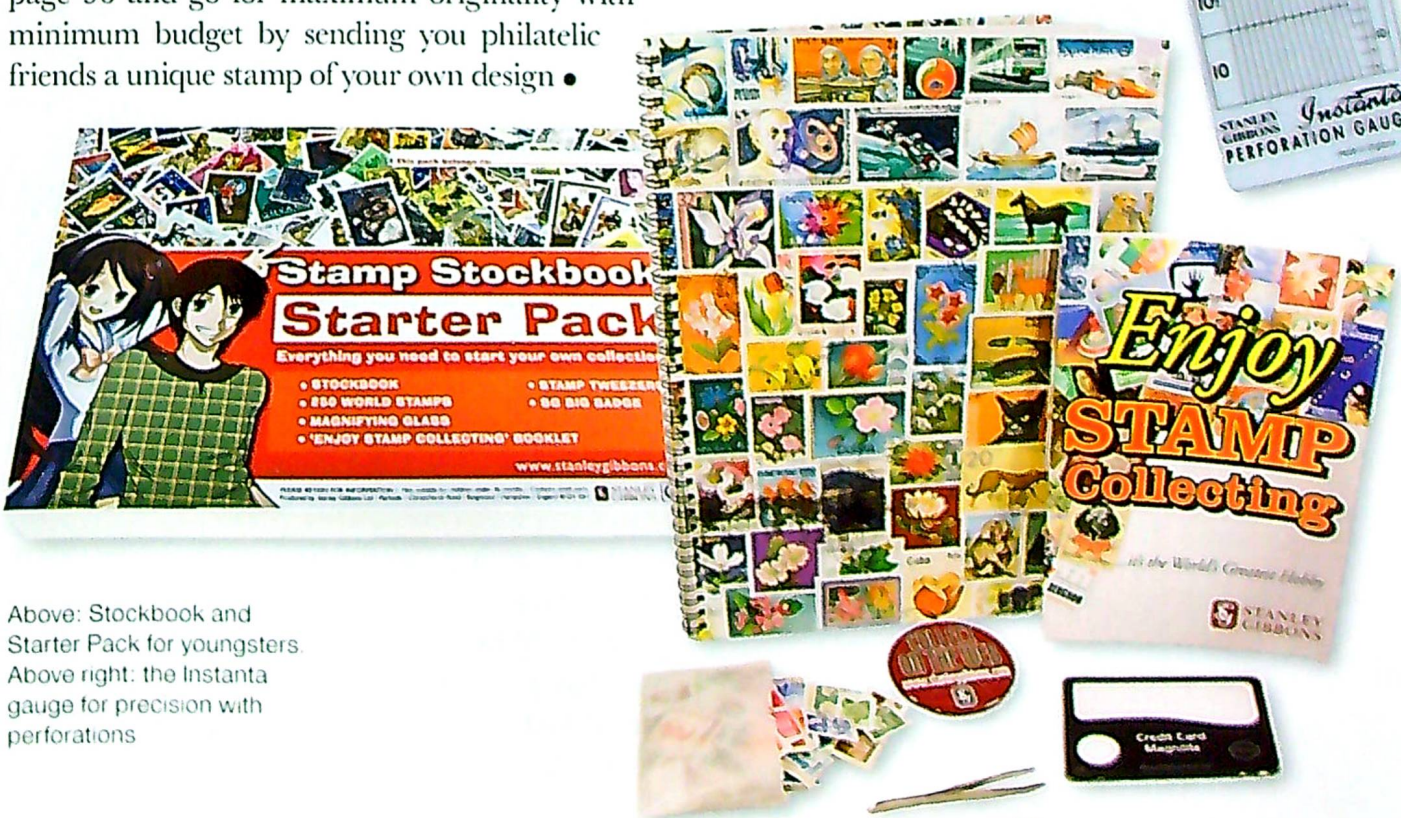
Sporting stamps Know someone who developed an interest in a new sport during London 2012? Then allow them to wear their memories with pride with the London 2012 Olympic & Paralympic Sports Stamp and Pin Badge Collection. Every one of the 30 packs (£6.99 each) comes with a commemorative stamp and badge celebrating sports from aquatics to wrestling. If the recipient is badge-mad beyond redemption, you could buy all the packs for a third off, with a free Olympic collectors album thrown in (£139.80). Or show you care with stamps to wear from the Christmas 2012 Stamp Pin Badge collection.

Stamping accessories Ideal for the busy multi-tasker is a hands-free, head-worn magnifier with powerful triple LED light (£43; stanleygibbons.com), which allows them to spotlight their favourite rare stamp while mounting others – or simply making a cuppa – at the same time. Other much-loved tools of the collectors include the handy stand magnifier (£8.26), philatelic colour key (£16.50) and perforation gauge (£6.50), shown above and right.

An inviting Stamp Stockbook Starter Pack from Stanley Gibbons (£10.75) gives young people plenty to keep them busy over the holiday period and beyond. It's the perfect introduction to the joys of philately and will help you to prise children away from the computer.

If you only have time to post some special cards for Christmas, just turn to page 96 and go for maximum originality with minimum budget by sending you philatelic friends a unique stamp of your own design •





Above: Stockbook and Starter Pack for youngsters. Above right: the Instanta gauge for precision with perforations

A personal poppy reflection from Lester Jenkin, who tends the beautiful memorial gardens of the War Graves Commission

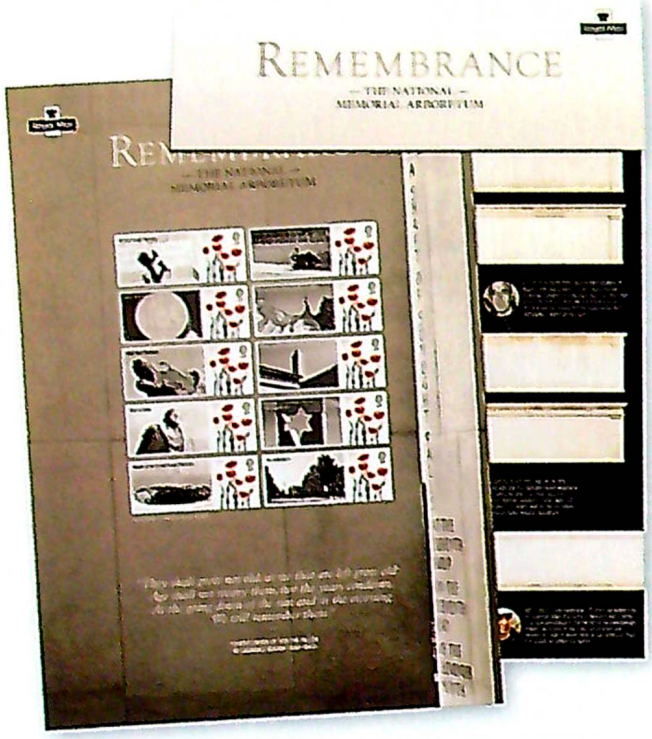


THE FACE of the unknown soldier in poppy petals is one of my favourite stamp images. Even in the miniature scale of the stamp, it is a tremendously moving reminder of the lost voices during both world wars – when some 78 million soldiers lost their lives. Sadly, in recent years there are also newly added names of young people on many UK war memorials following military operations. The poppy evokes the proverbial 'flower of youth' tragically trampled down in wartime, so many bright stars who may have influenced succeeding generations.

I think reissuing the poppy stamp every November is a good idea and helps to keep alive, for every generation, memories of those lost in conflict. This year, the barbed-wire stemmed poppy, first issued in 2006 [above left], has been issued as a definitive showing six poppies – as first seen as a Smiler® in 2010. I hope the poppy definitive will be widely available. Research into family history, enabled by the internet, has sharpened the relevance of Armistice Day for many modern families. It is now quite common to hear of people discovering previously unknown – or unspoken of – relatives who were lost in wartime. My own family has only recently 'discovered' my uncle Frank Noel Jenkin who is commemorated on a plaque at Whitkirk Parish Church, Leeds. In World War II he flew out of Ballykelly, Ireland in a Liberator plane that never returned.

The power of the poppy symbol came to me afresh recently, when I was working in a garden in Leeds – the owner refused to grow poppies because they so reminded her of loss. One cannot see a poppy without being reminded of the great sacrifices made by those involved in war •

Lester Jenkin is a member of the Leeds Philatelic Society





Top: Poppy stamp with seven barbed-wire stem poppies, issued in 2006, then again in 2008 as part of the Lest We Forget triptych. Above: the National Arboretum Commemorative Sheet (AV012E) features the Smilers© definitive-sized version of 2010 with six poppies - resissued this year in definitives sheets. Right: First Day Cover for 11.11.11 with Country definitives and Lester's favourite poppy stamp

Puzzles for stampers



a



b



c



d

Santa Stamp Quiz
Answer the following questions about Santa Claus on stamps for your chance to win the complete Christmas 2012 stamp issue.

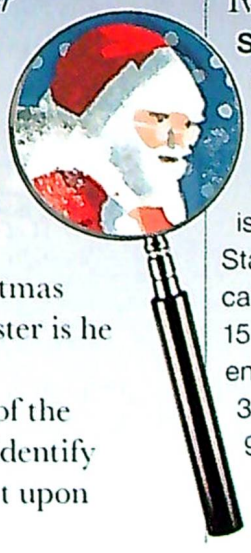
a) A female Santa emerged from the chimney on this First Day Cover when the first ever British Christmas stamps were issued – in what year?

b) Name the artist who brought the much-loved Santa character from his book *Father Christmas* to the Christmas stamp issue of 2004.

c) Santa flew through the sky on a cracker for Christmas 1997 – on this stamp of what value?

d) Children's illustrator Axel Scheffler designed this year's Christmas stamps – which mouse-hating monster is he famous for drawing?

Name That Stamp From the detail of the Christmas stamp magnified right, identify its year of issue and name the object upon which Santa is sitting.



How to enter Send your answers, marked 'November Santa Stamp Quiz' and/or 'November Name that Stamp' to: Bulletin Prize Draws, Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB.

Closing date: 14 December 2012. The first correct entry drawn after the closing date in each competition wins the Christmas 2012 stamp issue. Two runners-up also receive prizes •

September solutions and winners *Name That Stamp*: Modern University Buildings, University of Southampton, 5p, 1971. Winner: A F Parker, Greece. *Knowledge*: 1 Lamb. 2 Olympic and Paralympic Games definitive Worldwide values, Space Science issue, all values. 3 Nick Parks. Winner: R B Sayers, Stanford le Hope. *September Crossword*: Across: 1 Outcast. 5 Chat. 10 Tub. 11 Molehills. 12 Trade. 13 Strobe. 15 Repast. 17 Potter. 18 United. 20 Fibre. 23 Phenomena. 24 ill. 25 Tate. 26 Smoking. Down: 2 Umbra. 3 Compensation. 4 Sales. 6 Halibut. 7 Task. 8 Stature. 9 Thermos flask. 14 Orderly. 16 Pungent. 19 Dream. 21 Bairn. 22 Spat. *Solution*: stamp album. Winner: M Candlish, France.

Prize draw rules and regulations

1 The closing date is 14 December 2012. 2 Promotions are open to all readers aged 18 and over, except employees of Royal Mail Group Ltd, their business associates and immediate families. 3 Responsibility cannot be accepted for entries which are incomplete, damaged or not received for any reason. Proof of posting is not proof of receipt. Prizes must be accepted as offered; they are not transferable and there are no cash alternatives. 4 Winners are notified within 28 days of closing date. 5 For prize draws where readers must answer a question, winners will be the senders of the first correct entries drawn at random by an independent person after the closing date. 6 Promoter's decision on any aspect of the promotions is final. No correspondence will be entered into. 7 Entry implies acceptance of these rules. 8 Prizes are subject to suitability and availability. The promoter reserves the right to a) substitute a prize of equal or greater value if circumstances so demand and b) to suspend or cancel or hold void any of the competitions or prize draws at any time without notice. 9 Winners' names are available 28 days after closing date; send an SAE to The Editor, *British Philatelic Bulletin*, Royal Mail, Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB. The promoter is Royal Mail Group Ltd, 100 Victoria Embankment, London EC4Y 0HQ.



Send a smile this Christmas

Now it's easier than ever to design your very own stamp – using the Royal Mail Smilers® app. Everyone has a smile to give! So why not take a photo now and try it out?

If you have a smartphone*, just scan the code on the right, follow the simple instructions and soon you'll have a unique set of Smilers® to send to loved ones or even frame as a photo-philatelic work of art •

*Available for iPhone, iPad, iPod Touch and most Android phones and tablets. Visit Apple App Store or Android Market for download details.

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