

# Philatelic Bulletin

Volume 14 Number 9 May 1977

## Silver Jubilee Souvenir Edition



## Contents

- 2 Editorial
- National Postal Museum New Opening Times
- Edinburgh Philatelic Society Golden Jubilee Exhibition
- 3 The Royal Philatelic Collection
- 6 The King's Stamps 1910-35
- 7 Royal Engineers Covers
- 8 Commonwealth Heads of Government Meeting
- 9 Silver Jubilee Airmail Letter
- 10 25 Years of British Stamp Design
- 12 Silver Jubilee of the Queen's Accession
- 14 The Queen's Silver Jubilee—Handstamps
- 16 The National Postal Museum in Silver Jubilee Year
- 17 Book Reviews
- 18 Silver Sovereign—Twenty-five Years a Queen
- 21 Designing the Silver Jubilee Stamps
- 22 Special Handstamps
- Postmark Slogans

## Editorial

It is always nice to get away from the commonplace and while we would be the very last to suggest that the Bulletin ever falls into that category it is equally true that we are not often able to celebrate with an enlarged, souvenir edition. One of our pleasures is the forward planning so necessary to ensure a constant stream of high quality features and a glance at the contents of this issue will show the number of nice people who have given us the pleasure of working with to produce this Silver Jubilee Bulletin. We have, for example, prevailed upon John Marriott, the Keeper of the Royal Collection, to give us a glimpse into some of the treasures in which Her Majesty

takes such a keen interest. We are grateful to all our contributors and are sure that our readers will appreciate their efforts for what we like to think is our best ever edition.

Speaking of the Jubilee reminds us of a little known story. Stuart Rose, who needs no introduction, obtained his very first commission from the Post Office in face of fierce competition, for the Air Letter form for the Queen's Coronation in 1953. He was subsequently appointed Design Adviser to the Post Office and the wheel can be said to have turned full circle for he is also the designer of the Silver Jubilee Air Letter.

With this souvenir we offer to Her Majesty our congratulations on her Silver Jubilee.

## National Postal Museum New Opening Times

New opening times for the National Postal Museum, designed to meet public demand, started on 4 April 1977.

The Museum will open from 10.00 am to 4.30 pm Monday to Friday, admission free.

Special arrangements can still be made for evening visits by Philatelic societies and other adult groups. Requests for these visits should be sent to the Curator, National Postal Museum, King Edward Building, King Edward Street, London EC1A 1LP.

## Edinburgh Philatelic Society Golden Jubilee Exhibition

To commemorate the Golden Jubilee of the Edinburgh Philatelic Society an exhibition and stamp fair are to be staged in the Assembly Rooms, George Street, Edinburgh from 3-5 June inclusive. A commemorative handstamp will be applied to all mail posted in the special posting box to be provided at the exhibition. Further details can be obtained from:

Mr M D Faulds,  
62 Montpelier Park  
EDINBURGH  
EH10 4NQ

on receipt of a stamped addressed envelope.

## The Royal Philatelic Collection

The scope and coverage of the Collection up to the end of the reign of King George V is fully described in Sir John Wilson's magnificent book "The Royal Philatelic Collection" published by The Dropmore Press in 1952. With very few exceptions all the great rarities are mentioned and many are illustrated. The detail of the listings indicate clearly the main strength of the collection, namely its completeness as regards the issued stamps of Great Britain and the British Commonwealth, supported by a very strong representation of artists' sketches produced by the printers for the various stamp designs.

No doubt many will have read the introductory chapters with fascination, and as a result will be familiar with the development of the collection from the earliest days. What may not be so well known is how the Collection has been continued since the time of King George V.

King George VI did not have the specialised knowledge of his father, but he nevertheless showed a keen interest in the collection and enlarged its scope by including die proofs and colour essays for the new issues. Some readers may well remember an article in *Picture Post* of 23 December 1944 showing some most interesting photographs of the King in the Stamp Room.

The Collection has been continued in a similar way during the present reign. Green bound albums are used, the colour having been personally selected by The Queen to contrast with the red albums of the King George V collection and the blue of the King George VI era.

Her Majesty always takes a personal interest in the progress of the collection, and also in the displays given at International Exhibitions and at the opening meeting each year of the Royal Philatelic Society, London. The Queen visited the Centenary Exhibition of the Royal Philatelic Society on 14 April 1969, having earlier succeeded King George VI as Patron of the Society. An important and interesting display of artists' drawings, colour essays and

other material, specifically of the present reign, is to be included this September when the Society opens its season with an Exhibition to mark the Silver Jubilee.

The earlier Commonwealth issues of the reign were often recess-printed, the dies having been engraved from artists' stamp-sized drawings which were prepared by the printers from suggestions for designs, or from much larger sketches by the original artists.

There is still, therefore, a fine showing from Commonwealth countries of these charming stamp-sized miniature works of art which were so much appreciated by King George V.

With the advent of photographic methods of production, however, the designs are often submitted for choice or approval in much larger format, accompanied by stamp-sized photographs. The printers then proof the design by reducing the original art work by photographic means and printing stamp-sized colour essays. These colour essays for Commonwealth countries are sent for inclusion in the collection and have taken the place of the stamp-sized artists' designs of the earlier era.

The Collection, therefore, contains these approved essays, together with any which may have been rejected, or only approved subject to amendment in some way. There are also corner blocks of all printings of the vast majority of the issued stamps showing the plate or cylinder numbers, together with single examples from the Universal Postal Union distribution which is also received for the collection by way of Postal Headquarters in this country.

As regards the stamps of Great Britain the collection nowadays receives a complete set of all essays produced for a particular issue, as well as those in the form actually approved by The Queen. In the issued stamps corner blocks showing the cylinder or plate numbers are sent from the registration sheets of the first printing for the issue concerned. Unlike the situation over printings of Commonwealth stamps, however, no further supplies of a particular

## GREAT BRITAIN

1953 (3rd June)

*Coronation of Her Majesty Queen Elizabeth II*

*Essays in designs by E. Dulac.*

*2½d in the design adopted for the 1/3 denomination - Perforated 15x14*



*1/3 in the adopted design - Imperforate.*



*Essay in a design by E.G. Fuller.*

*2½d in the adopted design - Imperforate.*



The illustration of colour essays for the Coronation issue is reproduced by gracious permission of Her Majesty The Queen.

issue are received, even if new cylinder or plates are brought into use, unless there is a significant change in, for instance, colour, shape, paper or gum.

The stamp issues of Great Britain and the Commonwealth for the present reign present, of course, a vast field for the collector—in fact thoughts about the life-span of the goose that lays the golden eggs, or about the law of diminishing returns, come only too readily to mind! It will be appreciated that if all material is mounted in the same way as were the stamps of the 1840–1936 era, the number of albums required would run well into four figures. Even if time were available it would be quite unpracticable to display everything.

It is, therefore, the policy to mount one or two selected countries up to the date of a natural break in the sequence of issues, such as occurs at independence or on a change in currency. The rest of the material is filed and available for reference, so that should a particular stamp prove interesting, the essays and—for the Commonwealth at any rate—the various printings can readily be extracted for study or possible display.

An example of this was the 1960–65 Trinidad and Tobago 60 cent stamp with the variety of perforation.

To give two examples of runs of material in the albums, the Jamaica are mounted up to independence in 1962, and the St Helena up to the change to decimal currency in 1971. The former was chosen mainly because of the presence of the unissued £1 denomination in the King George VI design, but showing the head of The Queen. The collection contains a pull in black from the frame die and a complete colour essay, both imperforate, as well as a block of four of the stamp as printed, which is unique. To emphasize further the amount of material available it is worth mentioning, in passing that even the limited selection of Jamaica 1953–62 occupies two full albums! The St Helena also contains in addition to all the proof material a centre piece, namely the 1961 Tristan da Cunha Relief Fund set in

blocks of four, and this prompted mounting the other stamps and supporting material starting with the artists sketches for the 1953 issue. This occupies another three volumes.

The earlier part of the collection in both Jamaica and St Helena is very strong and, with the addition of this more modern material, both countries form fine and varied displays embracing all aspects of stamp production from the earliest issues up to those of the present era.

Pride of place as regards mounted material is, however, given to the issues of Great Britain and these are kept up to date as far as one possibly can.

Although the various items referred to above are all presented for the collection, it must be appreciated that, generally speaking, errors and varieties have to be acquired and this nowadays presents problems. It would be impossible to keep up even with a representation of the main varieties that somehow seem to come on the market from various countries overseas. Nevertheless it has been possible to acquire one or two, such as the 1964 Falkland Islands ship error—probably the finest Commonwealth error of the stamp issues of the present region. Every effort, however is made to incorporate the major varieties of the stamps of Great Britain. Great care is taken to ensure as far as one possibly can, that such errors or varieties come from supplies issued in the normal way by the Post Office, and also that they are major varieties of philatelic significance and importance. There is for instance a good showing of booklets containing partly perforated panes, and also other pieces with missing perforations. A splendid example of the latter is the 1967–70 1d light olive coil strip on which the pin pricks of the claws of the coil dispenser are clearly visible in the margins of the imperforate stamps, showing that the strip had obviously been through a stamp vending machine. A selection of major colour omissions is also included in the collection.

JOHN B MARRIOTT, RDP FRPSL

## The King's Stamps 1910-35 — Part 6b

**Die Proof Colour Essays** Colour essays in the form of master or completed value die proofs began to be used from March 1911. Colour scheme 'A' (2.3.11) included matched pairs of Heutschel zinc-block essays and die proofs of the corresponding Edward VII definitive value printed in the same colour ink. In submitting these Somerset House pointed out that it was not possible to produce the same rich colour effect from a zinc block as from a surface-printing (typograph) die. Richness of tone and fineness of detail however depend both on the quality of the engraving in the die and on skill of the plate-makers and printers. The use only of die proofs of the

Halfpenny and One Penny 'Downey head' stamps in various greens and reds in the Spring of 1911 to make the final colour choice for the two values issued on Coronation Day, proved somewhat misleading.

It is important to remember that the die of one value in an approved design eg the 2d Mackennal in his 'Wreath' design, was frequently used to produce colour essays for another value (eg the 4d) in the same design. The King, however, insisted on making his final choice of colour on the basis of proofs of the correct die (see fig 7) although it was extremely unusual for him to give his approval in writing on any colour essay.

CONFIDENTIAL.



*Pearl Green.*



Essays for Colour only.

E. 110.

Fig 7



*Small nickel plate  
for colour assays  
to S. H. 31. 5. 13.*

Fig 8

**Plate Proofs in Colour** Whenever possible the choice of shade (of the colour which had received preliminary approval) was made by the Postmaster General, and finally the King, on the basis of proofs from special trial plates or of full sheets printed from the completed normal plates. This method was preferred because die proof colour essays were often too carefully printed on too high grade a paper. It was first used (albeit abortively) in October 1911 for the 2d and 2½d (Downey head) values in shades of brown and blue respectively. In August 1912 King George V made his final choice of the red colour of the 1912 Mackennal Head One Penny stamp from 8 complete sheets of plate proofs. Similar colour proof sheets were prepared in December 1912 for the 1½d and 2½d values, as well as for the changes of

colour of the 2d (September 1913) the 3d (June 1913) and the 9d (1922).

By May 1913 not only had the designs for all values from 5d to 1/- been finalized but the dies for the two key values—the 5d in Eve's 'Pillar' design and the 9d in Eve's 'Wreath' design—had been completed. There remained the final choice of colours for this range of seven values. Instead of using the die proofs, the Royal Mint manufactured miniature nickel plates, four-set, for the 5d and the 9d (see fig 8). These were used by Somerset House to print a very large number of colour essays of both values (on blocks of four stamps) which were submitted to the Post Office on 6 and 7 June 1913.

A G RIGO DE RIGHI and  
ALAIN DE CADENET

## Royal Monmouthshire Royal Engineers (Militia) Twin Celebrations

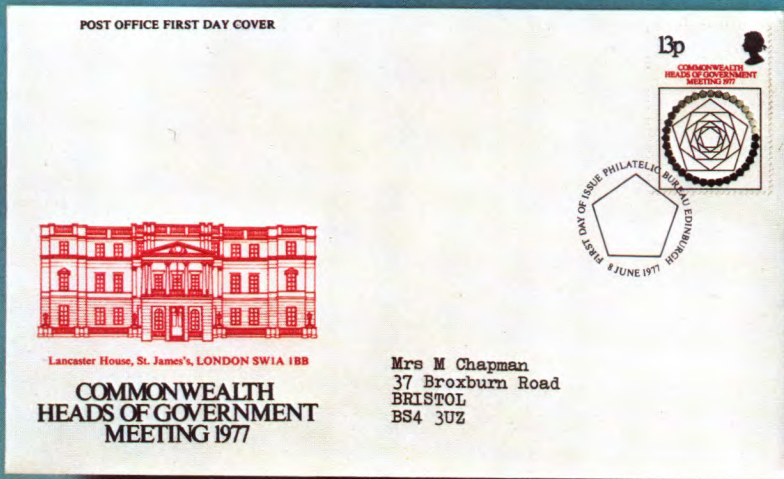
During the latter half of March 1977 The Royal Monmouthshire Royal Engineers (Militia) celebrated two special events: 400 years as a Regiment and 100 years as part of the Corps of Royal Engineers. To mark these events the Regiment issued a limited number of commemorative covers bearing a special hand-stamp. Prices are as follows:

Signed covers by the  
Chief Royal Engineer £1 50 copies only

|                     |     |     |   |
|---------------------|-----|-----|---|
| Engineer in Chief   | 80p | 100 | „ |
| Honorary Colonel    | 70p | 150 | „ |
| Commanding Officer  | 60p | 200 | „ |
| and Unsigned Covers | 40p |     |   |

The covers are currently on sale at:  
Royal Monmouthshire Royal Engineers  
(Militia)  
The Castle  
MONMOUTH  
Gwent NP5 3BS

# Commonwealth Heads of Government Meeting Commemorative Issue 8 June 1977





Commonwealth Heads of Government have been invited to meet in London from 8-16 June 1977 at the time of the celebrations of the Silver Jubilee of Her Majesty the Queen's Accession as Head of the Commonwealth. To mark this event the Post Office will issue on 8 June a 13p commemorative postage stamp. The last time a Commonwealth Heads of Government meeting was held in London was in 1969, since when meetings have been held in Singapore, Ottawa and Kingston, Jamaica.

### Printing details

*Designer* : Peter Murdoch

*Printer* : Harrison & Sons Ltd

*Process* : Photogravure

*Format* : Vertical

*Size* : 30mm × 41mm

*Perforation* : 14 × 15

*Paper* : Coated, unwatermarked, PVA Dextrin

*Phosphor* : All over

*Sheet No* : 100

*Colours* : Bright red, black, green and silver

### Postcard

A postcard reproduction of the Commonwealth Heads of Government stamp will be available from the British Post Office Philatelic Bureau and most main Post Offices, price 7p.

## Silver Jubilee Airmail Letter

A commemorative Silver Jubilee Airmail Letter, price 12p (including postage), will be issued on 11 May obtainable from all Head Post Offices and Philatelic Counters.

Designed by Stuart Rose, CBE FSIAD, and printed by McCorquodale Printers Ltd, it is illustrated with a photograph, by Peter Grugeon, of Her Majesty and includes the words; 'Silver Jubilee of the Accession of the Queen' and 'Long Live the Queen'.



## 25 Years of British Stamp Design

The new stamps for the Queen's Silver Jubilee signify a great Royal occasion, and at the same time mark the culmination of 25 years of British postage stamp design and production. For a quarter of a century—and a third of an average lifetime—the Post Office has selected subjects for commemoration (literally from hundreds suggested to them each year), commissioned artists and guided them along the narrow paths of good taste and viability, finally obtaining the Queen's approval and briefing the printers, all on an unprecedented scale.

The statistics are impressive—since the memorable Coronation issue of 1953 some 50 artists have created almost 350 designs for more than a hundred special series of stamps, covering historical, cultural and contemporary events, national and world anniversaries of people and institutions, British achievements in art, architecture, engineering and technology, Royal events and, since 1966, the annual Christmas festival.

'Art' is defined as 'the application of skill to the production of beauty and works of creative imagination'. For the stamp designer this application is governed by the necessity for getting a clear, colourful and understandable motif on to a tiny rectangle of paper. Has he (or she) always succeeded? Bearing in mind that stamp design is no less controversial than art itself and that 'one man's meat . . .' etc., the following appraisal is no more than the expression of personal preference. For better or worse!

The period to the end of the 1960s was the 'era of the long and narrow' commemorative stamp, when the ideal shape was considered to be twice the width of the contemporary definitive. The horizontal, rather than the vertical, format lent itself to some pleasing designs, among them a favourite of mine, the single 6d stamp for the Paris Postal Conference in 1963 which, to my mind, was superior to the banal 'Hôtel des Postes', the West German 'Emblems' and the Spanish 'Mail-coach'.

For me, colour comes second only to the

design itself and on this score the four Shakespeare Festival stamp designed by David Gentleman were outstandingly attractive. The macabre 2s 6d stamp, printed by a different process and gloomy in colour, was a rather unnecessary embellishment to the series. The uniform 'omnibus' series for the Commonwealth territories somehow lacked the sparkle and originality of the Post Office designs.

I like uniformity in style and format, and among those which conform I would name the Botanical Congress and Forth Road Bridge series of 1964, the colourful Salvation Army Centenary stamps and, yes! the Post Office Tower issue (with its perfectly acceptable use of the vertical format for the 3d) of 1965. The really close close-up was successful for Churchill (1965), and for the charming Royal Wedding picture of Princess Anne and Captain Mark Phillips (1973), not, I fear, for Prince Charles in the Investiture series of 1969—his normally handsome face appears to loom in ghostly fashion out of the blackness.

Designs with white backgrounds need contrastingly strong subjects, and the Battle of Britain (1965), Battle of Hastings (1966), British Wild Flowers (1967) and British Ships (1969) all contained good, bold designs. The World Cup (1966) designs failed to score in comparison with some of the excellent foreign issues for the same event and my lasting impression of the 4d stamp is that one player is booting the other (and not the ball). Stamps which depict well-known objects are understandably popular—among these I would mention the 'Three Minis and Jag' and the Hovercraft (British Technology, 1966), Concorde (the 4d in particular, 1969) and the National Giro emblem, best of the four (Post Office Technology, 1969).

The stamp for Sir Francis Chichester (1967) was a delight—the lone Gipsy Moth IV braving the elements of wind and sea epitomised the achievements of a very brave gentleman.

The year 1967 saw the introduction of a new 'shape' for British commemorative or

'special' issues. It was shorter and broader than the 'long and narrow', and it has persisted (with minor variations) to the present day. The new 'square' design, whether in horizontal or vertical format, gives more scope to the designer, but it was primarily introduced to accommodate the first British Paintings issue. No way could George Stubbs' 'Mares and Foals' or Lowry's 'Children Coming Out of School' be trimmed to the usual narrow shape. The vertical format was an admirable setting for 'Master Lambton' by the celebrated Sir Thomas Lawrence.

Art reproductions on stamps have been produced *en masse* by many countries, mostly in Latin America and the Arab States, although France has had a 'French Art' series of engraved stamps running for many years. In this respect, Post Office policy has been restrained and selective with the subjects for 'British Paintings' (1968), 'Ulster 71' (1971), 'Artistic Anniversaries' (Raeburn/Reynolds, 1973) and the 'Turner Bicentenary' (1975), all well chosen and presented. Where else could one have obtained a beautiful coloured miniature of Constable's nostalgic 'Hay Wain' for 1s 9d or Raeburn's top-hatted 'Skater' for 9p?

Literary subjects are also well done and the 'Anniversaries' (Dickens/Wordsworth, 1970), second series (Keats/Gray/Scott, 1971) and 'Jane Austen' (1975) all received nods of ungrudging approval from me. Finding new ideas and designs for the annual Christmas issues must be a recurring problem for those whose responsibility it is to produce stamps 'in the true spirit of Christmas'—stamps they know are going to be used on millions of greetings cards. Yet they always come up with something new: in presentation if not in theme—Old Masters, notably Murillo's superb 'Madonna' (1967); the traditional Nativity scenes of 1969, 1970 and, in the form of stained glass, 1971; angels (1972 and 1975); the picture-story of 'Good King Wenceslas' (1973); and the most attractive church-roof bosses of 1974.

In recent years—the seventies—we have

seen stamps with good, bad and indifferent designs (I'm not saying which!), and some new design techniques.

Among these we have had portraits (British Explorers, 1972 and 1973; Churchill, 1974), all admirably done; caricatures (W G Grace, 1973); 'schoolboy' thematics (Fire Engines, 1974, and Railways—'Caerphilly Castle' was sheer nostalgia—1975); some mini-posters (Telephones, 1976); and some interesting anniversaries. The controversial 'Social Reformers', cleverly conceived, were altogether too sombre (1976) and in compensation two months later we were given the opportunity of acquiring a bouquet of beautiful roses which, however, failed to communicate the purpose of the issue—the centenary of the Royal National Rose Society.

Caxton was adequately represented, but the recent Chemical series was incomprehensible to all but chemists, while the Racket Sports seemed unnecessarily augmented by the 'trajectory' lines. But knowing the time, thought and effort expended by all concerned with the design and production of its stamps, I feel—hand on heart—that the Post Office has done a good job over the years. And when I see the queues at Trafalgar Square Post Office on a 'First Day of Issue' I know that all their labours do not go unappreciated!

JAMES WATSON

## Correction

The number of 4½p Christmas 1974 stamps issued was 129,022,000 and not as stated on page 15 of the April Bulletin.

The posting box for the 4th Latvian Song Festival special handstamp 26–30 July is at Imperial College, Prince Consort Road London SW7 2AZ and NOT SW17 as previously quoted.

## Silver Jubilee of the Queen's Accession

We have given particulars of the various Jubilee material in recent Bulletins and now combine all the illustrations to form the centre-piece of this souvenir.

Because of the wide public interest and to enable overseas visitors to buy them through-

out the summer the stamps will be on general sale at least until the end of the first week in June. After then there will be sufficient to meet demands at the places visited by the Queen during her Jubilee tour and to be available on request elsewhere.



*Designed by Richard Guyatt CBE*



*Designed by Jeffery Matthews, 80p each or 24 for £18.50.*

*Designed by Jeffery Matthews, price 8p (blank).*



*Designed by Jeffery Matthews, price 52½p.*



*Written by Alan Martin Harvey. Designed by Peter Gauld, price £1.20.*

## The Queen's Silver Jubilee

The design and preparation of artwork for twenty-four handstamps, to be used on the special souvenir covers commemorating The Queen's Silver Jubilee Tour, seemed a rather daunting task. If possible, each was to make pictorial reference to the designated city or borough whilst together making a complete set. The handstamps needed to be large enough to be legible, state their identity clearly and fulfil their function of cancellation, yet small enough to enhance and complement the Silver Jubilee Stamps rather than obliterate them.

The designer, Jeffery Matthews, who also designed the souvenir covers, felt that in general the use of a single, simple device, such as an object symbolic of industry or historic event, a flower, a castle, a crown, would be the best way to fulfil the brief and it seemed that heraldry could be the biggest source of inspiration.

The Arms of a City or Borough are often used on letterheadings and publicity material and may be seen on ambulances and other vehicles of local authorities. They are, therefore, recognisable not only to those who live within the designated area but to those outside as well. A complete Coat of Arms would be too detailed to reproduce well at such a small size, and if sufficiently simplified to fulfil technical requirements would become meaningless, but a part of it—the crest, the shield or a supporter—could be most suitable.

Heraldry has always been closely associated with Royalty, and since the postmarks were to commemorate 'The Visit of The Queen to . . .' the use of heraldic devices seemed most apt—if permission for their use could be obtained from the authorities concerned.

Following a considerable amount of research, sketches at postmark size were produced by the designer for approval, after which he prepared finished drawings at four times actual size.

Most of the designs have interesting stories attached to them and all of them, investigated further, lead to historical facts, traditions, legends, about the area they represent.

The Salmon with a ring in its mouth appears on the Arms of the City of Glasgow and also refers to the legend of a Queen's ring, lost in the Clyde and returned to her in a salmon by St. Kentigern (Mungo), patron saint of Glasgow.

Some of the designs are readily identified with the designation. The Round Tower of Windsor Castle is a well known landmark and is a prominent feature of the Badge of the present Royal House of Windsor. The Portcullis, from the Arms of the City of Westminster, is used on the handstamp for London S.W. This is a Royal Badge and was incorporated in the arms of the city to mark the place's close association with the Sovereign.

An heraldic rendering of the Scottish Royal Crown is used for the City of Edinburgh. The Crown forms, with Sceptre and Sword, the 'Honours of Scotland' (the Scottish Royal Regalia) and these are kept in the stone-vaulted Crown Room at Edinburgh Castle. Made of gold mined in Scotland, the Crown was first worn, according to legend, by Robert the Bruce.

The symbol of a Hammer and Anvil is used for Birmingham, representing industry, and a Railway Wheel is depicted on the Cleveland handstamp referring to the railway history of this area and the part railways played in its industrial development. The first passenger train ran on the Stockton & Darlington Railway, hauled by Stephenson's Locomotion No. 1.

A Ship in full sail, from the Arms of Manchester, indicates commercial enterprise and is a reminder that the construction of the Ship Canal in 1894 converted this great industrial city into the third largest port in England. Three Demi-ships denote the antiquity of the Port of Ipswich and, together with the rampant and regardant (full faced) Lion, are taken from the Arms of the Borough.

The City of Aberdeen obtained early the right of honouring their arms with the addition of the Royal Tressure. According to tradition it was granted to the town by Robert the Bruce

for the help he received from the citizens. The handstamp features, from the Arms of the City, the three Towers, triple towered, within a double Tressure.

Two birds appear not only on the Arms, but elsewhere in their cities. The Owl of Leeds was used for some time on signposts at



the City boundaries and also on publicity material. The Cormorant of Liverpool, with a branch of seaweed called Laver in its beak, is commonly referred to as the Liver. Liver birds top the two towers of the Liver Building by the River Mersey and these mythical creatures are said to have frequented the pool near which the city was founded.

The Griffin is one of the most ancient of mythical animals and has the head (with ears), breast, foreclaws and wings of an eagle, and the hindquarters and tail of a lion. It is one of

The Queen's Beasts and was chosen to represent Bangor as a Griffin is featured on the Crest of the City.

On a romantic note, the Castle from the Arms of the City of Norwich suggests stories of chivalrous knights and beautiful princesses, and some may recall, when they see the Lily

from the Arms of the City of Dundee, the name "Lilibet", which our Queen gave to herself as a child, and the lovely photograph of the very young Princess Elizabeth in a field of lilies.

The attractive little handstamps belie, but more than justify, the amount of work that went into them in research, design and administration, and help to make the set of twenty-four Silver Jubilee Tour souvenir covers a varied, interesting and worthwhile collection.

CHARITY BOXALL

# The National Postal Museum in Silver Jubilee Year



It is now some 12 years since the National Postal Museum was established in King Edward Building, King Edward Street (near St Pauls) which also houses the London Chief Post Office.

Its establishment was due to the initiative of Reginald M Phillips CBE of Brighton, a dedicated and wealthy collector who for over 30 years had been assembling a quite extraordinary collection tracing the creation and development of British stamps from the One Penny Black to the end of the century. When shown competitively for the first (and only) time at the London International Exhibition of 1960, the collection was awarded the Grand Prix and was regarded as being among the two or three finest one-country collections ever formed.

Subsequently Mr Phillips proposed to the Post Office the creation for Britain of a National Postal Museum to serve as a lasting record and tribute to the historic events of the establishment of Uniform Penny Postage and the introduction of the first adhesive postage stamps, within the wider context of the story of postal development and postage stamp production. Following approval of this idea by the British Government and the Post Office Mr Reginald Phillips donated his ex-

tremely valuable collection of nineteenth century British postage stamps to the Post Office in trust for the nation. In addition he gave a capital sum of money for the building of the Museum itself.

The whole of the superb R M Phillips' collection, with its wealth of unique items of major philatelic and historical importance from 1837 to 1900, is permanently on display in the Museum. During the past few years over 40 of the finest and most interesting pieces in the collection have been illustrated and described in this Bulletin under the general title of "Gems from the Reginald M Phillips' Collection". It is a measure of the unique strength of the collection that many other items of equal importance and beauty (including very many outstanding blocks of One Penny Blacks) remain to be singled out. One of the most remarkable of such items, illustrated above, is the immaculate mint corner block of eight 1840 Twopenny Blues showing the plate number "1" and part of the marginal inscription.

The Museum's collection of British stamps of the twentieth century is based on the designs, essays, proofs etc, which formed part of the archives of the Post Office and which were transferred in 1965 to the Museum.

Also transferred was the unique collection of proof sheets from virtually every plate of every British postage stamp from the 1840 One Penny onwards.

Since 1965 this Post Office collection has received some very important accessions. Further transfers from Post Office Archives in the last 5 years include much unique and previously unknown material, ranging from 1839 Treasury competition essays and 1840 Rainbow trials to Edward VII essays and the Waybill for the first Trans-Atlantic air mail in 1919. From the archives of the Royal Mint have come a most important collection of proofs, plates and dies covering particularly the surface-printed issues of the 1910-34 period.

During 1976 the most important part (mainly designs and proofs) of the Great Britain archives (1855-1910) of Messrs Thomas De La Rue were also acquired for the Post Office collection, strengthening in particular representation of the King Edward VII period.

Though the allocation of display space in the Museum at present allows only a very small part of this collection to be on permanent view, several special exhibitions in the past few years have enabled many other outstanding items from the PO collection to be put on show. In the exhibition "The King's Stamps", which was on view during much of 1976, there were several hundred proofs and essays for the 1911-22 definitive issues, most of which had never previously been publicly displayed.

The third major collection on show in the Museum is the so-called 'Berne' collection, of mint stamps from every member-country of the Universal Post Union which have been distributed through UPU headquarters ever since 1878. Incorporated is an earlier collection of overseas stamps acquired directly by the Post Office.

The modern, specially-designed, galleries of the National Postal Museum were opened by HM The Queen in February 1969, since

when the Museum has welcomed some half-million visitors, including thousands from overseas countries. Every year conducted visits are arranged for dozens of school parties and philatelic societies; the programme being varied according to the requirements of each particular group.

The stamp collections, the Museum's specialised reference library and the 350 volumes of correspondence (1855-1945) from the De La Rue philatelic archives combine to offer unique research facilities for serious students of British and colonial stamp issues. The Museum is open (free) Mondays to Fridays from 10 am to 4.30 pm. Enquiries about Museum facilities can be made by telephone—the number is (01) 432 3851.

A G RIGO DE RIGHI, FRPSL

## Book Reviews

### Railway Philatelic Group

*A History of the Travelling Post Offices of Great Britain—by H S Wilson Part 1 revised*

The first edition of this authoritative work, ENGLAND—'The Specials' and Associated TPOs is not out of print. In reprinting the book, notes have been added on items which have come to light since the original edition together with a map of the routes covered.

Still available is part 2 of the series, entitled, ENGLAND—'South of the Midland TPO' also by H S Wilson. Both books can be obtained from the Publications Officer, Mr A J Lowe, Stable Becks, Silver Howe, Grasmere, Amberside, Cumbria, LA22 9PX, price £3.25 each.

The RPG have decided to produce a third and final part to include both Scotland and Ireland. The inclusion of Ireland will mean that the publication date will be delayed until the first quarter of 1978.

## Silver Sovereign — Twenty-Five Years a Queen

On a chill afternoon in February a young woman clad in black walked, alone, down the steps of the aircraft which had brought her from East Africa, to meet the reception party. The four men who waited there bent their heads in homage, acknowledging her as their new Queen, Elizabeth.

For Elizabeth she was. Only an hour after she learned of her father's death, she had been required to take a major decision, by which she would be bound for the rest of her life: how, London wanted to know, would the new monarch style herself? The Declaration of Accession could not be completed without this vital piece of information.

The former Princess Elizabeth Alexandra Mary did not hesitate. What name would she take? 'My own, of course—what else.'

The name of the monarch is a matter of some significance. The Queen's father chose to emphasise the continuity of the monarchy by taking his own last name and succeeding to the title of his father, George V.

By adopting her own first name, the young Queen revived powerful images of the time of the first Elizabeth, 'Gloriana', the magnificent icon of the English renaissance, the inspiring figurehead of the great adventurers, Drake, Raleigh and their kind, around whose name and likeness poets, artists and musicians wove an aura of beauty and mysterious richness whose potency survives to this day.

And as Elizabeth began her reign, the adulation of her people touched again and again on this seductive comparison. Calling themselves 'modern Elizabethans', eulogising on the promise of this new Elizabethan era, their romancing created expectations that the second half of the twentieth century could not hope to see fulfilled. Her Coronation over a year later was everything people could have wished. Its splendour all the more shining in contrast with the post-war austerity which still prevailed. The fanfares, the *vivats*, the spirit of sacramental dedication, the colourful pageantry, the ride through the streets of London in the golden coach.

But qualities needed in a modern-day constitutional monarch are very different from those which befitted a powerful sovereign of the sixteenth century. Dedication, certainly, is as essential as it ever was: a profound sense of duty and self-sacrifice in the interests of the nation. Elizabeth II acknowledged the true models for her own approach to monarchy in a broadcast on the evening of Coronation Day, in these words: "Although my experience is so short and my task so new, I have in my parents and grandparents an example I can follow with certainty of confidence."

The words were no mere graceful compliment. They were a sincere acknowledgement of the training, and the pattern, with which the two preceding generations had provided her. 'Grandpapa England', as his granddaughter named George V, and his wife, Queen Mary, were cast in the same mould: high moral principle and tireless self-sacrifice in the interests of being what their people and the constitution required of them. They allowed themselves no scope for the personal expression of emotion, and imposed equally exacting standards on their children.

With young 'Lilibet', however, they were gentler. Her grandfather, in particular, indulged the little girl with a lack of inhibition which must have aroused the envy of his own children. Her grandmother, too, thought her delightful. And, knowing from personal experience the upheavals to which Royalty is subject, she was probably the first to suggest to the child the idea that destiny might hold a special place for her.

With her uncle's abdication, Elizabeth's father had the burden of kingship thrust upon him. He was determined that as Heiress Presumptive (at the time the birth of a male heir was still theoretically possible) his daughter should come to the throne better equipped for her position than he had done.

The new King and his Queen were very close to their children, and this closeness provided a reassuring environment in which the Princess could work towards and learn to face



*Proclamation of the Queen's Accession being read at Friary Court, St James's Palace, Friday 8 February 1952.*

her future role. The War made the King's position particularly vulnerable, especially as he insisted on staying in his capital throughout the most dangerous period of the bombing. He was therefore anxious that she should acquire the necessary capabilities as quickly as possible.

That the Princess understood her situation and took it seriously is evident from the BBC *Children's Hour* broadcast, transmitted right across the Empire, which she made in 1940: "I can truthfully say to you all that we children at home are full of cheerfulness and courage. We know, every one of us, that in the end all will be well."

By the time she was 18 she was acting as her father's deputy when he travelled among his troops abroad. Requesting Parliament to pass the necessary legislation the King said he wanted Elizabeth to have 'every opportunity of gaining experience in the duties which would fall upon her in the event of her acceding to the throne'. When he wrote this his

daughter was 17.

In 1947 The Princess Elizabeth was married to a young naval officer, Lieutenant Philip Mountbatten, RN, the former Prince Philip of Greece. Created Duke of Edinburgh before the marriage, he was a handsome, dashing young man, and the nation exulted over their union. The Princess took an increasing number of duties from her father's shoulders, and when illness prevented his planned tour of Australia and New Zealand, she and her husband took his place. It was not for the first time they had been forced to leave the two small children which now made up their family, but they were to see them again sooner than they expected. For the man who stood bare-headed, looking cold and weary, to wish his daughter *bon voyage* as she left London Airport, was saying goodbye to her for the last time.

When The Queen's accession had been formally marked by proclamation, she faced a role which could only be, as she said during

her speech of dedication, a 'heavy task'.

Now she had to find her own resources. Impossible as it may seem, the effective function of the modern British constitutional monarch is to be all things to all men. The Queen had learned from her father and grandfather that, in the face of such unrealistic demands the only solution is to dignify the inherent ordinariness of the individual by a rigorous and high-principled devotion to duty.

From the first she was keen to share the life and experience of the people of Britain—it was at her own insistence that, as Princess Elizabeth, she joined the ATS in the last year of the war. Since her accession, The Queen has not fought shy of innovation, cautious as she is by nature: an airborne monarchy, a film about the Royal family in public and private, children at school and embarking on promising careers, programmes on television providing a window on to events and ideas which might otherwise be concealed from the monarch . . . the adaptation has been too slow for some, too circumscribed within the limits of the respectable British upper class existence. But it has been achieved at extraordinarily little cost to the dignity of monarchy, while bringing the Queen and her family into significantly closer touch with the life of the nation.

With the constant help of her energetic husband, to whose no-nonsense attitude and innovative dynamism the Queen owes, and acknowledges, a profound debt, she has enabled the monarchy to survive a rate of social and political change in the country, the Commonwealth and the rest of the world, which would have been inconceivable to any of her predecessors.

Day by day, The Queen steers the precarious course between dignity and dullness, humanity and over-involvement, up-to-dateness and the descent into the commonplace, universality and characterlessness. Always there are those eager to peel away the monarch's outer shell, to uncover the vulnerable layers beneath. But The Queen resists all such attempts with a deft professionalism, denying all interviews, ignor-

ing the scandal-mongering, allowing her private self to be known to only a few deeply trusted friends, whose names are generally unfamiliar outside her own circle. To those who do know her, she is a woman of decided opinion, serious minded, methodical, with a lively sense of humour and a hearty laugh. She does not suffer fools, sham, or slackness gladly, possessing herself an unusual alertness of mind which she has carefully cultivated to her advantage. It is expressed through her impressive attention to detail, which enables her, on an official visit at home or overseas, to make a point of wearing some jewel of special significance to her hosts, or to make some remark which indicates a particular personal interest or involvement with the place or people.

Through the years, The Queen has developed a more marked self-assurance. She has, it is said, gained greater confidence in her own judgement, and appears more relaxed in public. This is partly the natural result of age and experience, partly because of the energetic support she receives from her own family, whose involvement in Royal duties serves to echo her father's words, "We're not a family, we're a firm".

Her devotion to the paperwork which follows her everywhere is surely the equal of her father's and grandfather's. Wherever she goes there are the endless 'boxes', the despatch cases bursting with papers to be read and assimilated, signed, initialled. At Buckingham Palace, she spends hours at her desk, scanning documents with her usual quickness of interest and appreciation.

On ceremonial occasions, The Queen remains aware that, however many times she has attended a particular function or presided over an investiture, or played hostess at a garden party, it is for many of those present a unique occasion.

After a quarter of a century, Her Majesty Queen Elizabeth is loved and feted wherever she goes and is alive and well, secure in the affection of her people. LUCY RAYBOULD

## Designing the Silver Jubilee Stamps

*Richard Guyatt the designer of the Silver Jubilee postage stamps was born in 1914 and educated at Charterhouse School.*

*Before the war he worked in various studios and during the war became the Regional Camouflage Officer for Scotland. At the end of hostilities he became director of the exhibitions firm Cockade Ltd and in 1948 was appointed Professor of Graphic Arts at the Royal College of Art, the post he still holds. For his services to graphic arts he was awarded the CBE in 1969.*

*Besides a large free-lance design practice, he has worked as Design Consultant for CEBG, Wedgwoods and W H Smith, and is now senior partner of Guyatt/Jenkins Design Group. In 1975 Professor Guyatt was appointed Pro-Rector of the Royal College of Art.*



My aim in the design of the Silver Jubilee Stamps was threefold—to celebrate the occasion, to centre on Her Majesty herself (it is, after all, her own Jubilee) and to reflect the English love of tradition and Royal ceremonial. But of course I write this with hindsight, for the start of a creative process is not as clearly formulated as all this; it starts as a confusion of aims and emotions which only sort themselves out and emerge as the work gets under way during that preliminary period of brooding and doodling which precedes actual scaled up drawing board work. So having more or less defined my aim and cleared my sights I set to work along these lines to prepare the finished roughs for presentation to the Stamp Design Advisory Committee. I much enjoyed working on these designs and, making allowances for the normal headaches that are intrinsic in the act of designing, they didn't fight me—like some designs do—but flowed smoothly.

It was last August when Stuart Rose, Design Adviser, rang me to ask if I'd be interested in putting up some designs. He explained that he would like me to tackle the job from a decorative angle, while he would be asking other designers to tackle the problem in different ways. He also stressed that in reality there was little time, so could I get to work with the greatest dispatch? It was in the middle of my summer holiday, but of course I jumped

at the opportunity though I didn't rate my chances too highly. However, Dame Fortune was kind to me and my designs found favour with the Committee and were finally approved by Her Majesty.

So, tremendously bucked, I started on the finished 'art work'. This split into two separate compartments, on the one hand drawing the new portrait head and on the other preparing all the 'separations' needed for the four designs—the difference between these separations being in the decorative motifs used on the initial letters E R flanking the portrait, and the different colour-ways for each denomination.

I started by working on the Queen's portrait. When I had been commissioned, I was told that I could use prints of the head on the definitive stamps for my designs. This I did (on my presentation roughs) but to get the head as large as possible within the terms of my design, I cut the shoulders off—in fact cutting along the line made by the necklace—thereby getting the size of head I needed. This was obviously unsatisfactory for the finished design, and it was agreed that I should prepare a drawing of a new head. This presented problems. I was to work from photographs and I decided to use a grisaille technique, that is working over a water colour wash with a soft pencil and putting the highlights in with

body colour. After several attempts, and meeting some criticisms by making certain modifications, I eventually produced a portrait which found acceptance.

I had done this drawing six times up (which I found was a comfortable size to work to) and I decided that the rest of the art work should be to the same scale to allow me to balance the other components of the design with the central head. This meant that the printers—Messrs Harrisons—had to deal with a pretty heavy reduction in reproducing the design at actual size, and this produced its own technical problems. However, there was close collaboration between Messrs Harrisons and myself, and though there was one extremely depressing moment when they told me they were far from certain that they could reproduce my drawing of the head satisfactorily, all went well. Ten days after that gloomy meeting I was shown the very first essays of the whole design and saw, to my great relief, that Harrisons had once again pulled off their miraculous printing trick of superb reproduction. In fact very few minor adjustments were needed before the final essays and the actual print run. This was just as well, for time had run out, and to have made alterations to the portrait drawing at this stage (which I feared I might have to do) would have been out of the question.

Indeed a designer working on a commission of this importance comes under severe and varying pressures. Not only must he attempt to live up to the aesthetic expectations of the occasion, but he must also serve the technical requirements of the printing media while working to a close time schedule. It proved an arduous and responsible job. And the final pressure, how the designs are received by the cognoscenti and the general public has, at the moment of writing, yet to be met. But whatever the verdict, I've enjoyed myself enormously working on these designs and feel greatly honoured to have been given this unique opportunity of taking part in the official celebrations for Her Majesty's Silver Jubilee.

RICHARD GUYATT, CBE FSIA HON.ARCA

## Special Handstamps

Unless otherwise stated, items for reposting should bear  $\frac{1}{2}p$  in excess of the normal postage, and should be sent to the Head Postmaster of the town where the special posting box is located or the relevant District Postmaster in London, marking the outer cover "Special Handstamp".

11 May 1977 (P/C)

**The Duke of Edinburgh's Award 1956-1977 London SW1 11 May 1977.** Special posting box at the Royal Mews Buckingham Palace London SW1A 1AA.

11-22 May 1977 (P/R)

**Stamp of Royalty Exhibition 11 May 1977-22 May 1977 Glasgow.** Special posting box at the Palace of Art Bellahouston Park 1121 Paisley Road West Glasgow G52 1EQ.

14 May 1977 (R)

**Mail 100 1877-1977 Hartlepool 14 May 1977 Hartlepool Cleveland.** Special posting box at Hartlepool Mail Office Clarence Road Hartlepool.

14 May 1977 (C)

**Gainsborough 250th Anniversary 14 May 1977. Sudbury Suffolk.** Posting box at Gainsborough's House, Sudbury, Suffolk. CO10 6EU

21 May 1977 (P/C)

**The FA Cup Final 21 May 1977 Wembley.** Special posting box at the entrance Lower Stadium Restaurant B Corridor Wembley Stadium Wembley Middx HA9 0DW.

8-10 June 1977 (R)

**The Girl Guides Association Jubilee Open Days London SW1.** Special posting box at 17-19 Buckingham Palace Road London SW1 0PT.

## Postmark Slogans

Unless otherwise stated, items for reposting bearing the appropriate postage rate should be forwarded to the Head Postmaster of the

town where the slogan is to be used, marking the outer cover "Postmark Slogan".

7-21 April 1977 (P)

**Silver Jubilee International Air Tattoo June 25-26 RAF Greenham Common Newbury Berkshire.** To be used at the following offices:

Aldershot, Brighton, Birmingham, Bournemouth, Salisbury, Swindon, Basingstoke, London SEDO, NDO, Bromley.

28 April-12 May 1977 (P)

Coventry, Reading, Newbury, Tonbridge, London Paddington, Croydon, Harrow, Twickenham, Epsom.

19 May-2 June 1977 (P)

Medway, Guildford, Southampton, Crawley, Leicester, London WCDO, WDO, Hounslow, Southall, Sutton.

9-23 June 1977 (P)

Slough, Bristol, Gloucester, Cardiff, Newport, London Uxbridge, ECDO, SWDO, NWDO, Kingston.

All First Class.

24-30 April 1977, 22-28 May 1977, 26 June-23 July 1977 (P)

**HMS Daedalus Lee-on-Solent Hants Air Day 23 July 1977.** To be used at Southampton. First Class.

25 April-7 December 1977

**The Queen's Silver Jubilee Appeal to Help Young People Help Others.** To be used at the following offices:

Scotland: Edinburgh, Glasgow.

Northern Ireland: Belfast.

Wales: Cardiff, Newport (Gwent).

England: Newcastle, Sheffield, Bournemouth, Bristol, Liverpool, Manchester, Brighton, Croydon, Harrow and Wembley, Battersea DO (Wimbledon), ECDO, NWDO, SWDO, WCDO, Birmingham, Coventry, Nottingham, Cambridge.

All First Class.

**Please Help Fight Asthma. Asthma Research Council Golden Jubilee 1927-1977. 12 Pembridge SQ London W2.**

To be used at the following offices:

9 May-5 June 1977

Leeds, Colchester, Nottingham, Harrow and Wembley, Haverfordwest, Dundee, Southampton, Aldershot, Manchester, Sheffield.

13 June-10 July 1977

Bradford, Southend-on-Sea, Wolverhampton, Battersea, Newport (Gwent), Edinburgh, Coventry, Torquay, Reigate and Redhill, Stockport.

### Repeat Campaigns

15 March 1977-14 March 1978 (P)

**Elizabethan Banquets Every Tuesday Friday and Saturday in the Old Palace Hatfield Park Bookings Hatfield 62055.** To be reused at Welwyn Garden City.

4 April 1977-3 April 1978 (P)

**Visit Inverness the highland Capital.** To be reused at Inverness. First Class.

**RAF Benevolent Fund Repays the Debt we Owe 67 Portland Place London W1.** To be reused at the following offices:

30 May-12 June 1977

### South Western

Andover, Barnstaple, Bath, Bournemouth and Poole, Bristol (2), Camborne and Redruth, Dorchester, Exeter, Gloucester, Penzance, Plymouth, St Austell, Salisbury, Southampton, Swindon, Taunton, Torquay, Truro, Winchester.

1-14 August 1977

### North Western

Altrincham, Barrow-in-Furness, Blackpool (2), Bolton, Burnley, Kendal, Lancaster and Morecambe, Liverpool (2), Manchester (2), Preston (2), Rochdale, Warrington, Keswick, Stockport, Whitehaven, Workington.

26 September-9 October 1977

### Midland

Birmingham (2), Boston, Coventry, Crewe, Derby, Grantham, Leicester, Northampton, Nottingham, Peterborough, Redditch, Rugby, Stoke-on-Trent, Walsall, Warwick and Leamington, Wolverhampton, Worcester, Dudley (2).

P denotes Pictorial

R denotes Rectangular