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Royal Mail

Philatelic Bulletin

Volume 59 No.7

Every schoolboy's dream



STAMP ART OF DAVID GENTLEMAN • REPLY CARDS STUDY • ALHAMBRA THEATRE

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

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That's entertainment The spotlight falls on a theatre's mystical and shady shenanigans **212**



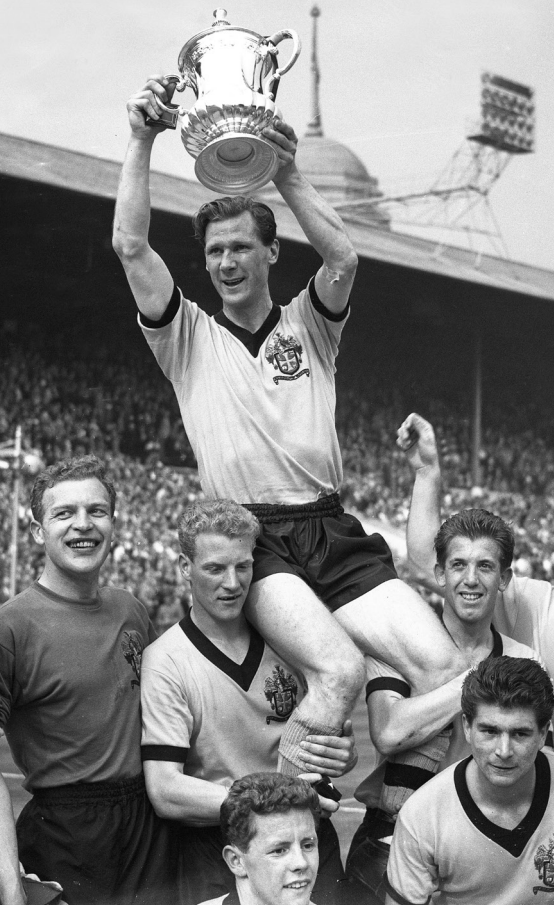
David Gentleman The story behind the artist that changed the face of Britain's stamps **214**



Stamp Scene Spring is in the air, and to accompany the warmer, brighter days, philatelic events are sprouting up all over the country – Dane Garrod is back with diary dates to add to the refreshing outlook the season brings! **220**

THE FA CUP

Romance, passion, joy, and broken hearts...





Lifting the cup 90th FA Cup Final – 8 May 1971 – *1st Class*



Wembley Stadium 48th FA Cup Final 28 April 1923 – *1st Class*

What joy and jubilation, and what emotion and enthusiasm is engendered by just the mention of the 'FA Cup'! Whether we are 7 or 70, it cannot have escaped us, whether we are enamoured with the romance of football, or merely a bystander, observing but not partaking. And so appropriate it is then that Royal Mail is marking the 150th anniversary of the first FA Cup with a new set of stamps celebrating the heritage and tradition of the world's oldest and most famous domestic football competition.

The FA Cup – Stamp Specifications	
Date of issue	8 March
Number of stamps	Six (2 x 1st Class, 2 x £1.70, 2 x £2.55)
Design	The Chase
Stamp format	Landscape
Number per sheet	18/36
Stamp size	60mm x 30mm
Printer	International Security Printers
Print process	Lithography
Perforations	14.5 x 14.5
Phosphor	Bars as appropriate
Gum	PVA

® The FA Cup is an official trade mark of The Football Association Limited. Official FA Cup product. Images: Lifting the Cup – photograph © Neil Leifer/Sports Illustrated via Getty Images; Wembley Stadium – illustration from Wonderful London, edited by Arthur St John Adcock, Volume I, published by Amalgamated Press (London, 1926–27). Photograph © The Print Collector/Getty Images; A big day out – photograph © Gerry Armes/Birmingham Mail/Popperfoto/Getty Images; Classic Finals – photograph © David Cannon/Allsport/Getty Images; FA Cup upsets – photograph © Chris Vaughan/CameraSport via Getty Images; Royal patronage – photograph © Trinity Mirror/Mirrorpix/Alamy Stock Photo. Special thanks to the players, families, clubs, organisations and many others who have supported this stamp issue



A big day out 87th FA Cup Final 18 May 1968 – *£1.70*



FA Cup upsets FA Cup Fifth Round 18 February 2017 – *£2.55*



Classic finals 106th FA Cup Final 16 May 1987 – *£1.70*



Royal patronage 62nd FA Cup Final 1 May 1937 – *£2.55*

Football began in various forms before recorded history. The human instinct to kick is there at something if it's in our way or annoying us. The transition is then to kick something for fun, and in competition with another or others. And there we have it – all we need is something round and durable. Modern football as we know it originated in Britain in the nineteenth century. Though 'folk football' had been played since mediaeval times with many varying rules, the game began to be standardised when it was taken up as a winter game at public schools. The Football Association, formed in 1863, codified the rules of the game and hosted the first cup competition between regional football clubs in Britain. Eight years later a proposal was made to the FA Committee that a challenge cup should be established for which all clubs belonging to the Association could compete. Beginning in November 1871, the first season began with the first winners being Wanderers, a team founded in 1859 in Leytonstone.

The meaning of the oft quoted 'Romance of the Cup' is individual events that bring joy and remembrance, and occasionally unexpected upsets with sadness, to the history of the event and what it means to those who engage as players, and those who follow the fortunes of the participants and the football clubs. Wanderers Football Club were the first dominant team in the history of the Football Association Challenge Cup, the full name for what we term the FA Cup. They won five times in the early years, which leads us to the person considered by some as the first football star – Arthur Kinnaird, 11th Lord Kinnaird – who played in nine FA Cup Finals, a record that stands to this day. There have been a number of actual physical FA Cups through the years, as replacements are made, and for his contributions to football, Kinnaird was given the trophy in 1911 to keep, when a new cup was commissioned for 1912 and beyond.

The competition is open to any eligible club down to Level 10 of the English football league system with a record 763 clubs competing in 2011-12. The first six rounds are the qualifying rounds progressing through the lower level clubs, followed by the main competition of five rounds leading to the quarter finals, and then the semi-finals and the FA Cup Final match, those last three played at Wembley Stadium. In the 51 years prior to the Wembley Stadium being built in the early 1920s, the Cup Finals were held at a variety of locations, predominantly in London. There is no seeding, the fixtures in each round being determined by a random draw. ►



Supporters' memorabilia – *1st Class*



Winners' medal and trophy – *1st Class*



Official match-day items – *£1.70*



Cup final souvenirs – *£1.70*



The Miniature Sheet contains an additional four stamps which feature a selection of FA Cup artefacts from the National Football Museum. The background to the Miniature Sheet lists all the FA Cup finalists and winning teams since the first competition in 1872 right up to the most recent season in 2021

In that first season of the FA Cup, twelve clubs took part in the first round, but by 1885 what might be described as the amateur era had gone. A regulated professionalism was legalised and clubs representing the towns and cities of the Midlands and the North of England began to dominate the newly formed Football League. With clubs such as Blackburn Rovers, Aston Villa, Everton, and Sunderland becoming giants of the game, the prospect of a club from a much lower level taking the field against them, let alone beating them, seemed an improbability. Only in the FA Cup competition would such a scenario eventually become a possibility. The modern cup competition was beginning to be established by the 1888-89 season when qualifying rounds were introduced, so opening up for the inclusion of smaller and less well-known teams to take their chances against opposition that was expected to be victorious.

The eventual winners of the competition receive the FA Cup, but this is only loaned to the club by the Football Association, and under the current rules it must be returned by 1 March in the following year. Through the years of this





FD2205-TH



FD2205-PL



FD2205-NP

The First Day Cover with Tallents House postmark depicts a football hitting the back of the net. The Alternative postmark (below) marks the 150th anniversary of the FA Cup with a graphic inspired by an older leather football. The FA hologram is affixed to the reverse



competition, there have been five physical trophies presented. The original was only 18 inches high, stolen in 1895 from a Birmingham shoe shop window whilst held by Aston Villa and never recovered, and so was replaced by an exact replica used until 1910. The FA then decided to change the design after the 1909 winners, Manchester United, made their own replica, leading the FA to realise they did not own the copyright. The 1911 cup continued to be played for and won through many years until it was seen that this original ought to be preserved. The 1992 exact replica was not so fortunate as it was handled more than its predecessors in the previous eras and was showing wear and tear. We have seen in recent television extracts of the presentation ceremony, where the cup is thrust skywards in joy and celebration, and the lid flies off onto the ground, but this third replica first used in 2014 was built heavier to withstand the increased handling. The name of the winning team is engraved on the silver band around the base as soon as the match has finished, and in order to be ready in time for the presentation ceremony the engraver has just five ►



Miniature Sheet First Day Cover with the Tallents House handstamp. The envelope contains an information card with an overview of the competition's rich history and stamp specifications



minutes to perform a task which would take 20 under normal circumstances. Fortunately, time is saved by engraving the year in advance and sketching the presumed winner during the match. But, never say never, as two late goals in extra time can turn a presumed win into a devastating defeat – it has happened in important football matches – 1971's final for instance. However the losers are not forgotten, with both clubs receiving medals – 40 winners' or runners'-up medals are distributed among players, staff and officials.

Hardly a year goes by without some controversy or great interest concerning an FA Cup Final – another reason why we have the fascination. So let us look back at a few from the past, and then at some in recent years that we may possibly remember. Way back in 1894, Notts County became the first team from a lower division to lift the Cup, beating Bolton Wanderers 4-1. Similarly, Tottenham Hotspur, then of the Southern League, beat First Division Sheffield United after a replay in 1901. A then record crowd of 110,820 attended the first match, staged at Crystal Palace, before Tottenham Hotspur won the replay 3-1 at Bolton's Burnden Park. Large crowds demonstrated the extent to which the 'Romance of the Cup' and the competition had captured the public imagination. With demand so high in 1923, the Final was moved to the newly completed stadium at Wembley.

One of the greatest Cup upsets occurred after the Second World War, when in 1949 Yeovil Town of the Southern League beat First Division Sunderland in the fourth round on Yeovil's heavy, sloping pitch at Huish Park. Four years later came the 'Matthews Final' when Blackpool with their 38-year old winger Stanley Matthews, changed their mid-match deficit of 1-3 to a win of 4-3 over the Bolton team. This match and the man known as 'The Wizard of Dribble' remained long in the memories of the public as the television audience was the largest yet, many having rented or purchased

The FA Cup – Miniature Sheet Specifications	
Date of issue	8 March
Number of stamps	Four (2 x 1st Class, 2 x £1.70)
Design	The Chase
Miniature Sheet size	192mm x 74mm
Stamp format	Landscape
Stamp size	41mm x 30mm
Perforations	14.5 x 14
Printer	International Security Printers
Print process	Lithography
Phosphor	Bars as appropriate
Gum	PVA

® The FA Cup is an official trade mark of The Football Association Limited. Official FA Cup product. Background image – supporters at the 1948 Cup Final, photograph © Fox Photos/Getty Images; all stamp images © National Football Museum, except Leeds pennant – photograph © Royal Mail Group Ltd 2022.



The Presentation Pack contains all ten stamps in the FA Cup issue. It offers insights into the history of the competition and its growth from just 12 teams in the inaugural season in 1871-72 to the 729 clubs taking part 150 years later in 2021-22. The pack is filled with stories, images and stats to impress the fans of any football team

television sets to watch the Coronation of The Queen on 2 June 1953. Unsurprisingly, the advent of television saw the popularity of the Cup Competition grow as you didn't have to buy a ticket and travel to Wembley to watch the match.

These post-war days leading into the 1950s were the times before substitutes were allowed during a game, first used in the Cup in 1966-67. This partly explains why Bert Trautmann, who had been a prisoner of war and was later a goalkeeper with Manchester City from 1949, achieved admiration for his performance in the 1956 Cup Final where he played the last 17 minutes with a badly broken neck. Emotions ran very high two years later in 1958 when Manchester United played with a reduced team due to losing eight players in the Munich air crash when the aircraft bringing the team home after a European tie crashed in bad weather during take-off. By 1968, if we couldn't go to Wembley, we could watch the Cup Final on colour television – many youngsters today probably do not realise how long black and white television continued. Over the decade of the 1970s FA Cup Final Day became a national sporting festival with broadcasters allotting much of the day to pre-match and post-match coverage with interviews and analyses. These were the years that were marred by some qualifying rounds taking place on muddy and not-well-maintained. Also, levels of skills and brutality were displayed in equal measure, as in 1970 when Chelsea and Leeds United battled it out. Chelsea triumphed after a replay, which remains one of the most watched broadcasts in the history of British television. In the following year, ►

Presentation Pack outer



201

The First Day Coin Cover houses The Royal Mint's new £2 coin celebrating the 150th anniversary of the FA Cup. The six FA Cup stamps are cancelled with a new rosette handstamp designed specially for the coin cover. Edition limit of 10,000 individually numbered covers





the image of Charlie George lying flat on his back with arms raised in triumph after scoring the winning Arsenal goal to ensure his team achieved the League and Cup double, is a defining image of the time. That era also saw Second Division Sunderland defeat the star-studded Leeds side in 1973 – one of the biggest upsets in a Cup Final.

And then we return to the drama of a late turnaround of events that emphasise "it's not over 'til it's over". The most dramatic conclusion to a Cup Final that had the fans and supporters yelling with glee, or sorrow, was in 1979 when with only five minutes of the 90 to play, Manchester United came back from being two goals down against Arsenal to score twice and bring the score level, only for Arsenal to find another in the final minute. You can never be sure what will happen next and you couldn't have planned it better if it had been a fictional film. By 1988, the team from Wimbledon had only been in the Football League for 11 years, but by now were a top-division outfit. Despite the views of some bookmakers who were offering odds of 10-1 against them beating Liverpool in the final, they did so with just one necessary goal.

FA Cup Quiz



1 How many FA Cup Finals did Arthur Kinnaird play in?
a) 5 b) 7 c) 9

2 Who scored the only goal in the Centenary FA Cup Final?
a) Allan Clarke
b) Peter Lorimer
c) Mick Jones

3 Who are the current holders of the FA Cup?
a) Arsenal
b) Leicester City
c) Manchester City



Arthur Kinnaird



Cover celebrating the FA Cup Final Centenary in 1972

By the time of the mid-1990s, Chelsea had received a large investment of funds from a multi-millionaire fan, and this enabled them to employ Dutch legend Ruud Gullit as manager in an effort to end a trophy drought. It took only 42 seconds into the Cup Final for the success to flourish with a goal from Di Matteo that brought the most sensational start to an FA Cup Final for many years. The timing may have been bettered since, in 2009, but this was a long range dipping shot from 25 yards that helped ensure a 1997 Chelsea cup win.

Two years ago in 2020, Tottenham Hotspur of the Premier League were drawn away in the Third Round to Marine of the Northern Premier League. When the game was played the teams were an amazing eight levels and 161 places apart. That is perhaps one of the reasons for the FA Cup's enduring popularity. The uncertainty, the possibilities, and the occasional amazing upset, rather than the outcome that was expected. The current holder from the 2020-21 season is Leicester City. Almost certainly unexpectedly as there is a clutch of top teams in the Premier Division which have the quality that regularly outplays all others, and Leicester has not been one of them. Having lost in the Cup Finals in 1949, 1961 and 1969, at last they have had the joy of success. By the time you read this, they will have returned the cup to the Football Association in readiness for the next inspiring Cup Final at the rebuilt Wembley Stadium.

The FA Cup is a unique competition, reaching as it does to all levels and expertise in the football world at any one time. For the fans of the game and especially the FA Cup, it's about memories and moments in a football match that we associate with a past time in our lives. Memories are important to us as they give our lives context. In this short article, we have given just a flavour and insight into the 'Romance of the Cup', but hopefully enough to both entertain and inform, so that you will wish to know more ●

Article by Dane Garrod FRPSL

The FA Cup – Prices

Set of 6 Special Stamps	£10.20
Miniature Sheet	£5.10
Presentation Pack	£16.20
First Day Cover Stamps	£12.90
First Day Cover Miniature Sheet	£6.80
Stamp Souvenir	£12.90
Stamp Sheet Souvenir	£6.80
First Day Envelope	£0.30
Postcards (11 in set)	£4.95
Press Sheet	£67.30
BU Coin Cover	£17.50
Silver Coin Cover	£72.50
Gold Coin Cover	£1,125
Framed Stamp Set	£39.99
Stamp Sheets	Various

4 What is the nickname of Chelsea's 1970 FA Cup winning captain?
a) Bomber
b) Sniffer
c) Chopper



Ron Harris

5 In which year was the FA Cup Final first played at Wembley?
a) 1920 b) 1923 c) 1928

'Billie' the white horse at Wembley's first FA Cup final



How to enter Please send your answers, with your contact address or phone number, marked 'FA Cup Quiz', to: Tallents House, 21 South Gyle Crescent, Edinburgh EH12 9PB. Or by email to chloe.tuck@royalmail.com.

Prizes The first five correct entries drawn after the closing date win The FA Cup Presentation Pack.

Closing Date 15 April 2022.

December solutions Bumper Quiz 1) b 2) a 3) c 4) c 5) b 6) a 7) b 8) a 9) c 10) c 11) b 12) a 13) a 14) c 15) b 16) c.

Winners Alan Ashdown, Staffordshire; Robin Reid, Somerset; Mrs Lynn Bowry, Lincoln; Mr A Laxon, Swindon; Mrs A Bowater, Kinver.

Terms and conditions Promotions are open to any reader aged 18 or over, except employees of Royal Mail Group Ltd, their business associates and immediate families. Responsibility cannot be accepted for entries which are incomplete, damaged or not received. Proof of posting is not proof of receipt. Prizes must be accepted as offered; they are not transferable and there are no cash alternatives. Winners are notified within 28 days of closing date stated. 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. Royal Mail's decision is final. No correspondence will be entered into. Entry implies acceptance of these rules. Prizes are subject to 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. The winners' names are available 28 days after closing date. To receive this please send an SAE to The Editor.



Reply Cards

Two articles from me in the *Bulletins* for October 2020 and January 2021 looked at the introduction of the official postcard in 1870 and its development over the ensuing decade, and the steps that led to the subsequent explosion of popularity of picture postcards in the early 20th century. However, for reasons of space another major postcard development had to be left out – the 'reply card', once a stock item of stationery. So this article will look at the use of such cards over the years.

Origins The standard reply card was a postcard sent with a prepaid reply, generally in the form of another attached postcard that the addressee could use for their response (although see later for variations on this). They were



Imperial German and Württemberg reply cards of 1872. The former (and the first Bavaria cards) were 'formular' cards, issued unstamped, so required adhesive stamps to be used – which meant that the reply part might sometimes be left unpaid. The Württemberg cards were stamped postal stationery on both parts, so are often regarded as the world's first 'true' reply cards



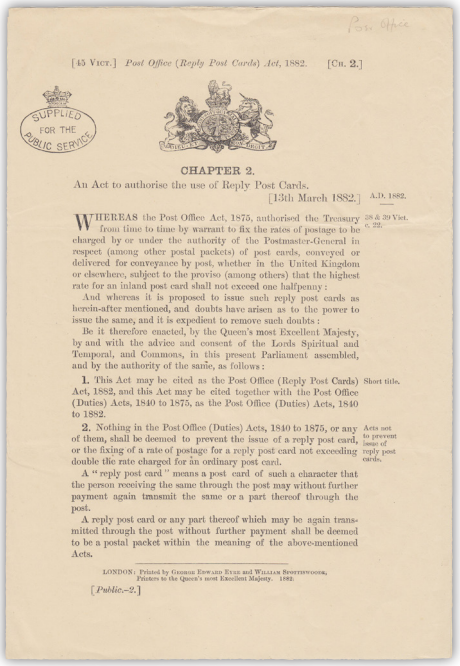
Reproduced with the kind permission of John Barker

first used in Germany, Bavaria, and Württemberg in 1872 – the latter two kingdoms retained some independent features as a condition of joining the German Empire in 1871, including the right to run their own postal services separately from the *Reichspost*, and the currencies used were not unified until 1873. Mutual acceptance of each other's reply cards therefore allowed a sender to pay for a response whichever parts of the Empire the card was sent from and to. Other European postal administrations began to issue reply cards over the next few years, and put forward a proposal to make them standard at the Paris UPU conference in 1877-78, although the idea was received with a general lack of enthusiasm from the other attendees. Eventually it was agreed to make them an optional feature, under a 'Special Convention' that countries could adhere to if they wished to allow reply cards[1] (effective 1 April 1879). Over the next few years several more countries, mainly in Europe, signed on. Acceptance of reply cards from other UPU members was made a requirement from 1 April 1886, and issuance made compulsory on 1 July 1892.

Introduction in the UK The Post Office received suggestions from the public for various reply card concepts at intervals throughout the 1870s. The one that was adopted was that most commonly used worldwide, a folded double card with a stamp on each half. Since the laws in force at the time prohibited card reuse or attachments to post cards, the Post Office's lawyer considered that this necessitated the passing of a new Act of Parliament to allow for joined reply cards – the result being a very short Act that merely deemed these cards to be legal, in case any awkward types might have thought of objecting.

The blind Postmaster-General, Henry Fawcett (1880-84) was in favour of the idea, and in July 1882 the Colonial Office was asked to circulate a request to introduce the scheme to the governments of all colonies who were members of the Postal Union. Since it naturally took a while to get replies, the first GB reply cards issued on 1 October 1882 were for inland mails only. They were very similar to the ►

[1] This was the first use of the UPU Special Convention – a means of encouraging member countries to adopt certain services without making them compulsory. It proved to be very useful for a range of postal facilities.



[45 VICT.] *Post Office (Reply Post Cards) Act*, 1882. [CH. 2.]

SUPPLIED FOR THE PUBLIC SERVICE

CHAPTER 2.

An Act to authorise the use of Reply Post Cards.

[13th March 1882.] A.D. 1882.

WHEREAS the Post Office Act, 1875, authorised the Treasury from time to time by warrant to fix the rates of postage to be charged by or under the authority of the Postmaster-General in respect (among other postal packets) of post cards, conveyed or delivered for conveyance by post, whether in the United Kingdom or elsewhere, subject to the proviso (among others) that the highest rate for an inland post card shall not exceed one halfpenny: 28 & 39 Vict. c. 22.

And whereas it is proposed to issue such reply post cards as herein-after mentioned, and doubts have arisen as to the power to issue the same, and it is expedient to remove such doubts:

Be it therefore enacted, by the Queen's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:

1. This Act may be cited as the Post Office (Reply Post Cards) Act, 1882, and this Act may be cited together with the Post Office (Duties) Acts, 1840 to 1875, as the Post Office (Duties) Acts, 1840 to 1882. Short title.

2. Nothing in the Post Office (Duties) Acts, 1840 to 1875, or any of them, shall be deemed to prevent the issue of a reply post card, or the fixing of a rate of postage for a reply post card not exceeding double the rate charged for an ordinary post card. Acts not to prevent issue of reply post cards.

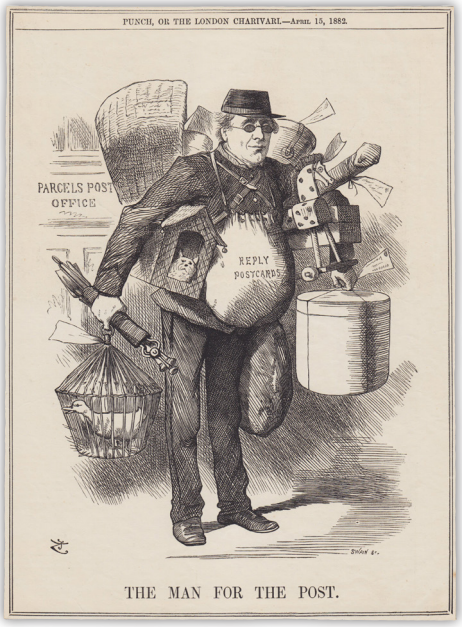
A "reply post card" means a post card of such a character that the person receiving the same through the post may without further payment again transmit the same or a part thereof through the post.

A reply post card or any part thereof which may be again transmitted through the post without further payment shall be deemed to be a postal packet within the meaning of the above-mentioned Acts.

LONDON: Printed by GEORGE EDWARD EYRE and WILLIAM SPOTTISWOODE, Printers to the Queen's most Excellent Majesty. 1882.

[*Public.-2.*]

The Post Office (Reply Post Cards) Act 1882, 45 Vic c.2

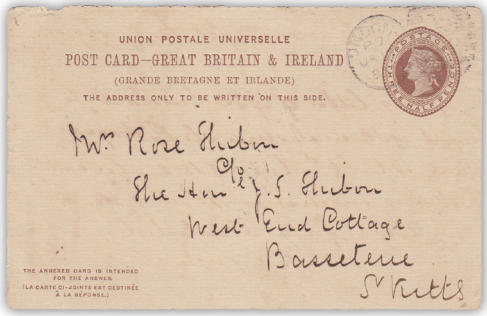


This Punch cartoon of 1882 featuring Fawcett was focused on the Parcels Post to be introduced in 1883, but the artist showed him carrying a bag of reply postcards too



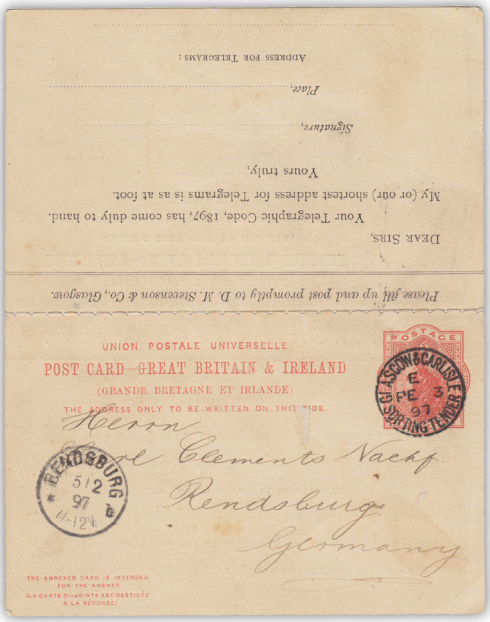


Front and back of the first GB reply cards – the format was exactly the same as the single cards except that the outward half had 'THE ANNEXED CARD / IS INTENDED FOR / THE ANSWER' in a small font at left, and the return half had a central 'REPLY'. The card was perforated along the join





The two higher value cards from the first GB issue of international reply cards – a 1½d card to St Kitts and a 2d card to Japan. The former is a very early use from a stamp dealer who asked for the return of the reply half, the second was sent to a reverend gentleman in Yokohama to advise the despatch of some magazines

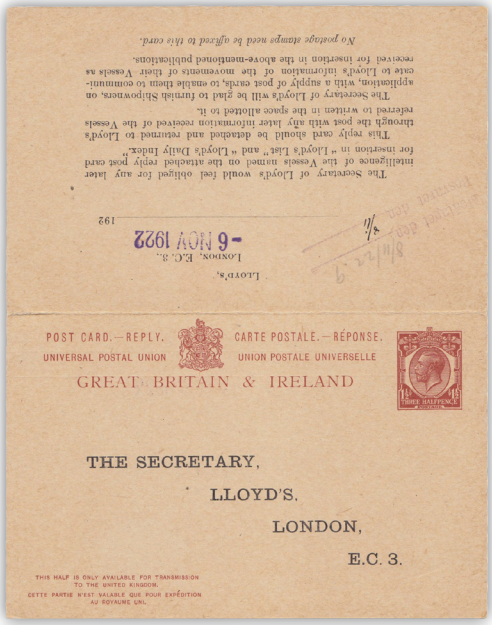


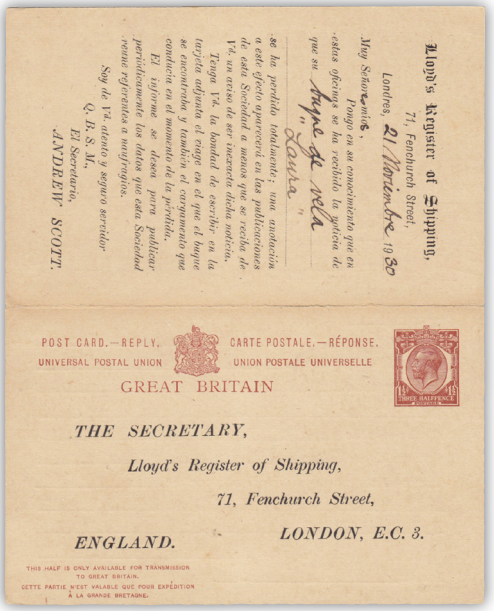


Reply half of Edward VII card paying postage from Belgium, postmarked in Brussels – the basic idea of reply cards being that they were valid to their country of origin even though posted elsewhere

Complete 1d + 1d card with the von Angeli portrait of Queen Victoria, posted on the Glasgow & Carlisle Sorting Tender travelling post office. A typical business use of a reply card – sending a printed inquiry (in this case, asking if they had received the new telegraphic code book) with a prepaid form for the response

single cards, with the addition of some text to show which was intended as the outward and which the reply half. On 1 January 1883 overseas reply cards were issued for all three of the foreign postcard rates then in use – 1d (Europe and North America), 1½d (rest of the world), and 2d (destinations in the East when sent by the quicker route via Brindisi). Even ordinary postcards sent at the 1½d and especially 2d rates are difficult to find, and used examples of the reply versions are genuinely rare. Reply cards were always a very small proportion of the total mail volume, and not all countries had adhered to the convention at this time, which caused some confusion for the poor postal staff! Indeed, confusion over the precise rules was a feature of international reply cards throughout their history. From 1 October 1891 things were greatly simplified as there was a common 1d postcard rate to the whole world. Subsequent reply cards generally followed the pattern of the single cards, although political and postal changes occasionally caused problems for the ones intended for overseas use. From this point used outward cards are relatively easy to find, although reply halves returned from abroad are less so. ►









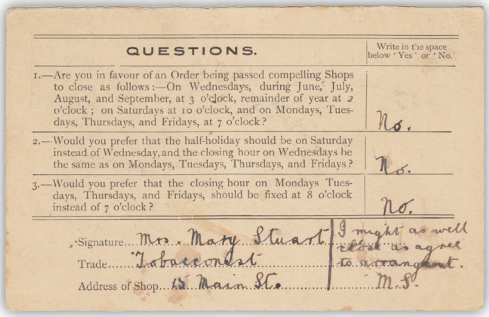
UPU rules required that the name of the issuing country appear on the postal stationery cards. On UK cards the name had been given as 'GREAT BRITAIN' on the first (single) cards of 1879, but following objections from Irish MPs this was quickly changed to 'GREAT BRITAIN AND IRELAND'. After the declaration of the Irish Free State in 1922, the last two words were removed again (some consideration was given to replacing them with 'AND NORTHERN IRELAND', but the idea was quietly dropped). The name of the country in the return half text at lower left was also changed from 'United Kingdom' to 'Great Britain'. These cards were used by Lloyds of London – for many years they used reply cards printed in several languages for making enquiries as to the status of particular ships (these two sent to Denmark and Chile).

A reduced Imperial postcard rate of 1d was introduced in 1935. As there was no 1d card with the country name on it, inland cards were adapted for dual-purpose use by adding 'GREAT BRITAIN' to the reply halves – first as an overprint, then as part of the forme (in an oddly spaced manner). The full UPU formulas were not used, but as the Postal Services Department commented drily, 'the absence of a heading in the French language is not likely to lead to difficulty' since the cards would normally only be used to Empire destinations

Types of Attachment The folded double card format was a requirement of the main UPU convention from 1 April 1886 (folding on the top edge was required from 1 July 1930). The reply half was supposed to be removed before use, and most of the British Victorian issues were perforated along the fold. The holes were fairly widely spaced so that the cards were less likely to separate in the post, although this did sometimes happen. From 1900 inland 'thin' cards and overseas cards were simply folded, which solved this problem (and was cheaper), but required the halves to be torn or cut apart. The two halves of the reply versions of better quality inland 'stout' cards were joined with a gummed linen band from 1883-1905, which was helpful (but also more expensive). All subsequent cards were simply folded.

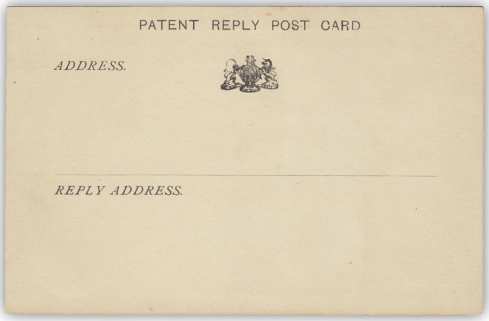


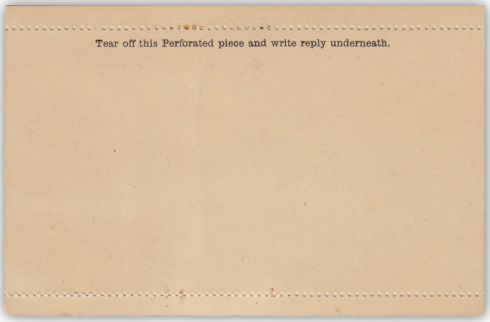
The three types of separation, here on Victorian inland cards



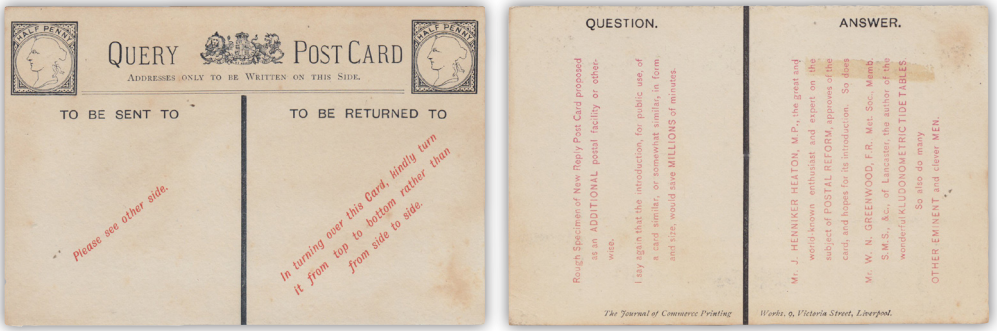
Typical example of a reply half torn off for return – a 1905 Edward VII inland card with a survey from the Campbeltown authorities regarding local closing time requirements (the tobacconist to whom this was sent being most indignant at the suggestions: 'I might as well close as agree to arrangement!')

Alternative Suggestions Although the basic folded format for reply cards had quickly become a worldwide standard, inventors continued to come up with their own versions using a single card. The Post Office had to turn down a range of suggestions in the late 19th century, sometimes from people who had gone to the trouble of having samples made up (typically hoping for payment for the use of their design should it be adopted). There were however also commercial versions of reply cards for use with adhesive stamps, made up in the same pattern.

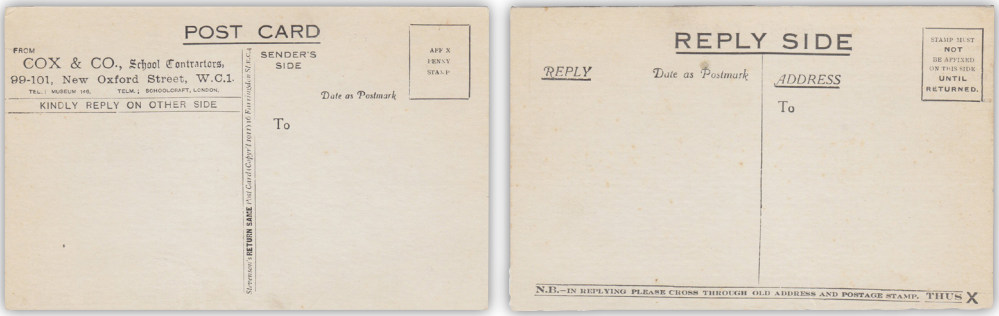




This patented card format was persistently advocated by a Mr Le Bas of Sevenoaks around 1889-90. The front had spaces for both outward and return addresses, and the back had a perforated tear-off strip – the idea was that the user would write their message on this, and the recipient would remove it and write their reply on the card underneath. The Post Office's replies to his (many) letters on the subject were to the effect that such a card could not be sent at the postcard rate as it did not meet the definition. One suspects that this was mere polite neutrality, as this type of card would have been much more complicated and expensive to manufacture



The 'Query Post Card' was suggested by a Mr Graham of Rock Ferry, who had a well-produced essay made up. Both front and back were divided into two parts, the front for addresses, the back for messages. This naturally reduced the space available for either to only half a card, but it was significantly bigger than the stationery cards allowed at the time. It was however an idea that the Post Office had already considered and rejected



An unused example of 'Stevenson's "Return Same" Post Card', a copyrighted design and presumably a commercial production – here printed with a 'From' address of Cox & Co, school contractors of London. I have seen various examples of these cards, although not a used one. The penny rate mentioned suggests that it dates from the 1918-40 period

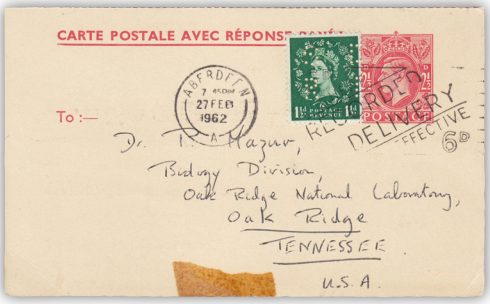
Stamped to Order Reply Cards From 1855 onwards it was possible for the public to have their own stationery stamped with postage dies in the same manner as Post Office postal stationery, a practice known as 'stamping to order' (STO). Although STO single postcards were plentiful, reply cards were something of a niche requirement, and very few users ordered them. The ones most frequently seen are those used by the Blood Transfusion Service in the period 1949-68 for sending out reminders to donors. They were evidently printed centrally and distributed to local transfusion centres – the date of the appointment was filled in manually, with a form on the reply half for the donor to return to say whether they were able to make it. Often the local centre arranged for additional printing, and cards exist that have been used as sample copies with handwritten notes to explain what the centre wanted! Other examples of STO reply cards are known, but commercial ones are rare – some examples are shown overleaf. ►

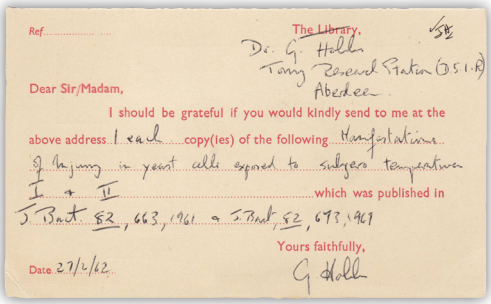
Article by Maurice Buxton FRPSL

In next month's April issue of the *Bulletin* Maurice Buxton will be sharing further insight into the subject – turning his focus to reply cards with adhesives, business reply, unusual treatments, and the termination of the reply card service.

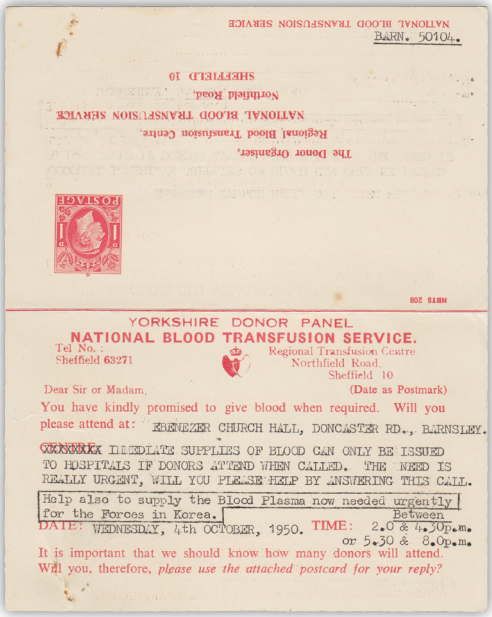
One of the few early STO commercial reply cards – unusually printed in two colours and prominently advertising a brand of paint cleaner (evidently they wanted to make sure the name stuck!). The same size as the Post Office 'thin' cards, but on a better quality card stock



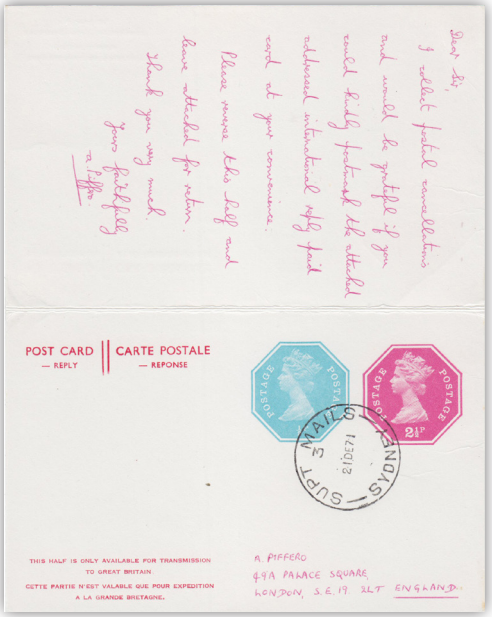




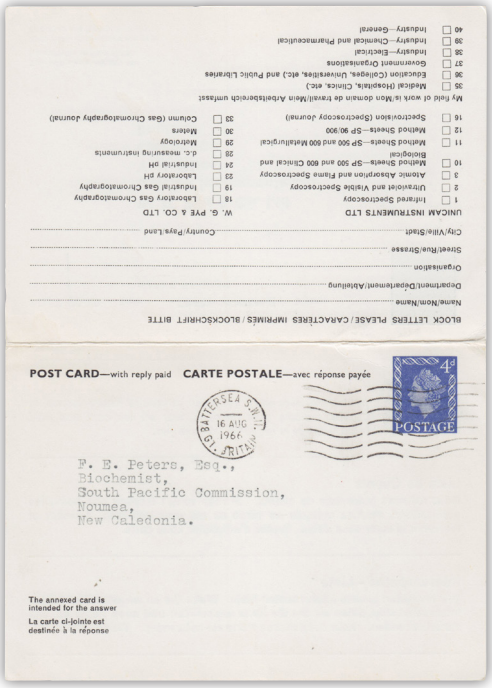
A card stamped with the George VI 2½d letterpress die for the 1950-57 rate, used by academics for requesting prints of articles, a regular requirement. There are hardly any surviving examples – these cards must surely have seen a reasonable amount of use, but clearly stocks were still available some years after the end of the rate they were originally stamped for



Early Blood Transfusion card, used in Barnsley in 1950 – the reply half was pre-printed with a form to say if the donor was able to attend. With additional duplicated message regarding donation for the Forces in Korea. Stamped for both journeys for only 1d not 2d, as it actually qualified for the printed paper rate



One of a batch of STO cards for various rates that turned up on the market a few years ago. They were ordered by a postmark collector called Tony Piffero, who sent them to the postmasters of various far-flung places asking them to return the cards suitably postmarked



A mailshot card from a maker of scientific instruments, stamped for the worldwide 4d rate of 1957-66. This one went to the unusual destination of New Caledonia. Examples are also known stamped for the Commonwealth 3d rate



Caricature of H B Farnie, 1882, and (below) a poster of the same year advertises the fairy extravaganza *Babil and Bijou* with the young German Marian Holland – who obviously played a dominant part!



The Magic Watch at the Royal Alhambra Theatre London

The Alhambra was a popular theatre and music hall located in London's Leicester Square. The venue, originally known as the The Royal Panopticon of Science and Art, opened in 1854, and was built for scientific demonstrations and to showcase the finest in the arts. It was closed after two years and reopened as the Alhambra – its name adopted from the kindred 'Moorish grandeur' of the Alhambra palace in Granada, Spain – subsequently many other British theatres assumed the name too. The building was destroyed by fire in 1882, and having been rebuilt in a more conservative style was reopened in 1884 as the Alhambra Theatre. There were other reconstructions that followed before the building was demolished in 1936, as in common with many other theatres it went into decline after World War I. This was primarily due to the increasing popularity of cinema and radio – currently the Odeon Luxe Leicester Square stands on the site.

Typical music hall acts were performed at the Alhambra, as well as the début of Jules Léotard performing his aerial trapeze act over the heads of diners in May 1861. Audiences also enjoyed ballet, light opera and shows celebrating the British Empire. In the 1860s, John Hollingshead became the manager at the venue and made it famous for its lavish staging and alluring corps de ballet. He's also believed to be the man responsible for bringing the 'Can-Can' to the London stage which was deemed to be so provocative that authorities suspended the theatre's dance licence in 1870.



© Stanley Gibbons

The Royal Alhambra Theatre London's 'Rothomago or The Magic Watch' cover posted in North West London on 6 January 1880 to Vienna is paid with by the 1879 plate 15, rosy mauve, 2½d. The rate having been introduced upon the formation of the General (later Universal) Postal Union on 1 July 1875. The stamp is cancelled with a Pearson Hill, London N W / 13 duplex. Shown above is a stamp taken from the stamp's imprimatur sheet



In 1882, a sumptuous play named *Babil and Bijou* was performed at the theatre. It featured the 'Giant Amazon Queen', – a promotional poster that year enthused that the young lady who was born in Germany had 'attained the remarkable height of eight feet two inches and is still growing'. The era also saw the establishment's Promenade bar gain a sleazy reputation, the activities of which were not subtly highlighted in Michael Sadleir's novel *Fanny by Gaslight*, a fictional exploration of prostitution in Victorian London.

The cover shown here is promoting the theatre's musical fantasy *Rothomago*, the tale of a character who has a magic watch by means of which he can fulfil his wishes. The show which was first performed in Paris in 1862 was adapted by H B Farnie who was a British librettist and adapter of French operettas. The cover is dated 6 January 1880 which was two weeks after the first performance on 22 December 1879. The address at 8 Wallfischgasse, Wien (Vienna) was opposite the location of what in 1884 became home to a cabaret show – named none other than Moulin Rouge – that's five years prior to its namesake being established in Paris. So here's another aspect of the fascinating Victorian period on which we can't bring the curtain down – ensured in part by a delightful item of postal history ●

Article by Ian Boardman



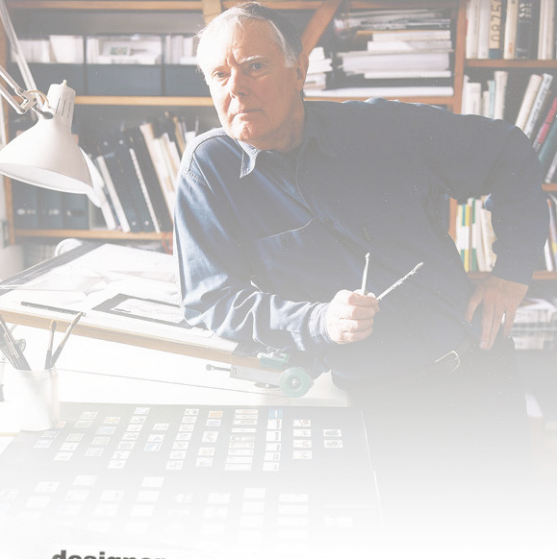
You must please imagine yourself a man about town, with money in your pocket and a fancy for a night of pleasure. It is early in the year 1870. You find a congenial companion with similar inclination, and after a leisurely dinner at the club you find yourself looking at the Alhambra. You are purposely too late for the strident 'variety' with which the programme opens, but in easy time for the Ballet which concludes the first half and is followed by a long – a very long – interval. The interval is one of the main features of the show, for the huge basement canteen is open to any of the audience who think a visit worth while... You wander down after the ballet, pick up a couple of dancers and buy them champagne. They are cheerful young women still wearing their scanty ballet costumes and with plenty to say for themselves. Nearly an hour passes in telling stories and gossiping about the crowd of swells and chorines who skirmish and lounge and laugh in the long, bare but well lighted room. It is now nearly time for the notorious Can-Can, and you prepare to return to your seats. The ladies wish to say thank you for their wine, and each, with an arm round your neck or his, puts unmistakable provocation into her kiss. She probably ventures other familiarities, and certainly asks softly if you will be near the stage-door when the show is over.

– Michael Sadleir, *Fanny by Gaslight* (1940)





Jules Léotard performed his aerial act at the Alhambra. Left: a programme from circa 1890 – 'Féeries' combined theatre with music, dances, mime, acrobatics, and spectacular effects created by innovative stage machinery



David



National Productivity Year, 1962 – *2nd Class*



British Ships, 1963 – *2nd Class*

The Stamp Designs of David Gentleman
Miniature Sheet Specifications

Date of issue	18 February
Number of stamps	Six (2 x 2nd Class, 2 x 1st Class, 2 x £1.70)
Design	hat-trick design
Stamp format	Landscape
Sheet size	192mm x 74mm
Stamp size	60mm x 30mm (except 1st Class stamps: 50mm x 30mm)
Perforations	14.5 x 14.5 (except 1st Class stamps 14 x 14)
Printer	International Security Printers
Print process	Lithography
Phosphor	Bars as appropriate
Gum	PVA

Stamps designed by David Gentleman for: National Productivity Year, 1962; British Trees, 1973; 900th Anniversary of the Battle of Hastings, 1966; British Ships, 1969; Social Reformers, 1976; 25th Anniversary of the Battle of Britain, 1965.

The stamp designs produced by this accomplished artist and illustrator are known to you all, even if you didn't realise who the designer was. You'll have seen the British stamps, probably have copies of the stamps either mint, used, or on cover, and maybe never given much thought to why and how these designs of great merit were conceived, and more importantly, by whom. David Gentleman has now reached the age of 91 years, and his contribution to the British stamp scene is phenomenal with a total of 103 issued stamp designs between 1962 and 2000 – more than any other designer in Britain at that time.

David's involvement with art and design began a while back – indirectly before he was born as his parents Tom and Winifred were Scottish artists who had met at the Glasgow School of Art. Their

Gentleman



British Tress, 1973 – *1st Class*



900th Anniversary of the Battle of Hastings, 1966 – *£1.70*



Social Reformers, 1976 – *1st Class*



25th Anniversary of the Battle of Britain, 1965 – *£1.70*

son attended St Albans School of Art, undertook National Service as an Education Sergeant in the Army Education Corps with charge of an art room, and then went to the Royal College of Art as a junior tutor for two years before becoming a freelance artist. As an artist, his themes include paintings of landscapes and environmental posters, drawings of street life and protest placards. You may well have seen his work in many places, but not realised who the artist was. If living or visiting in London and using the underground railway, then his large murals at Charing Cross station are a testament to the quality of his work – and to which we will return to later. For a man who has achieved so much in many different artistic related fields, it is difficult to bring summary without detail.

Drawings and watercolours Gentleman draws and paints buildings, people and landscapes, with drawings being used in his design work. He has travelled around Britain and had extended travels in France, Italy and India, resulting in watercolours undertaken, as well as brief spells in the USA, East Africa and Brazil. Drawings and watercolours have been reproduced on wallpapers and textiles, and on dinner plates for the renowned porcelain company, Wedgwood. Most recent published watercolours were made as illustrations for *My Town: An Artist's Life in London* in 2020.

Books and illustrations One can use the word 'prolific' in respect of all the different aspects of David Gentleman's artistic career, including writing and illustrating six travel books between 1982 and 1997, and four books about a small ▸



The Stamp Designs of David Gentleman First Day Cover, featuring the Miniature Sheet with stamps cancelled with the Tallents House handstamp. The wording 'DESIGN IN MINIATURE', is the title of one of David Gentleman's books – and appropriate given his work in stamp design

Opposite: The Stamp Designs of David Gentleman First Day Cover, with the Miniature Sheet's stamps cancelled with the alternative handstamp

child on holiday. Then there is the illustrating of many books by other people, such as editions of well known books –*The Swiss Family Robinson*, *The Jungle Book*, *The Ballad of Robin Hood*. He has designed many paperback covers and jackets for Penguin Books, E M Forster's novels, and Faber.

Wood engravings in the London Underground: David Gentleman's early wood engravings were for greetings cards, wine lists, press advertisements, and for paperback books – a series of 32 covers displayed his engravings in the New Penguin Shakespeare series. But his most widely seen public work by millions of us is a 100 metre-long mural. In 1978 London Transport commissioned the platform-length Eleanor Cross murals at Charing Cross station which show in a strip cartoon form how the medieval workforce built the original cross. The wood-engraved images of stonemasons and sculptors are enlarged twenty times to life-size so as to match the passengers going past who scarcely notice that here together is the past, and the present.

Lithographs and screenprints Posters for a Royal College of Art theatre group production and for a student exhibition were David Gentleman's first lithographs. Between 1970 and 2008 he made suites of lithographs of buildings, including Covent Garden and Bath, and landscapes of Gordale Scar, of the Seven Sisters, and of Suffolk subjects, a county that he knows well. These were printed in colour and were essentially representational. A number of his screenprints are in the collection of Tate Britain.

Coinage The British Royal Mint has issued two of Gentleman's coin designs. The first was issued jointly with the Monnaie de Paris in 2004 and celebrated the centenary of the *Entente Cordiale*, and the second three years later commemorated the bicentenary of the Abolition of the Slave Trade Act, 1807.



The Stamp Designs of David Gentleman Having given some of the background to the man himself and his work in other related areas, let us now look at the work he has undertaken in the specific field that we collectors, and readers of the *Royal Mail Philatelic Bulletin*, are concerned with, and especially at his most well-known work that features within the stamps of this current issue. Postage stamps are a nation's view of itself, shown to the world, and no other work offers the designer the satisfaction of their work being seen in this special way. By 1962 David's work as a designer had brought him recognition and an effective reputation for quality, and at this time the Post Office invited him to take part in a competition to design a set of stamps concerning National Productivity Year. Following acceptance of his designs, which was a surprise to him, further success came in the next two years with stamp designs – for the International Lifeboat Conference in early 1963 and the Shakespeare Festival a year later. Four of the five Shakespeare Festival stamps are from the hand of David Gentleman. Actors appear as if speaking mid-scene from centre-stage in four of the most well-known plays, and have been drawn, neatly centred, between an image of the playwright on the left and the Dorothy Wilding head of The Queen on the right. Success had brought the probability of further work, and in January 1965 he wrote to the new Postmaster General, Tony Benn, in response to a general invitation for ideas about future stamp issues. David Gentleman recommended more interesting subject matter than had been featured previously, should be considered, with special themes rather than commemoratives for festivals or conferences. He also proposed the omission of the Queen's head because of problems with design involving combining the three-quarter portrait by Dorothy Wilding with graphic elements. As we know, this suggestion did not find favour. ►



FD2203-TH



FD2203-PL



FD2203-NP

The Presentation Pack features the Miniature Sheet comprising all six stamps. The pack's inner is written by Douglas Muir, Senior Curator at The Postal Museum who provides a philatelic perspective on the work and contribution of David Gentleman. The pack's outer is written by designer, Brian Webb who discusses Gentleman's contribution from a design perspective



With the 25th Anniversary of the Battle of Britain designs in September 1965, David Gentleman had made his mark as a stamp designer who would continue to be invited to submit designs. He would not always be successful – there were, and are, other quality artists – but his name would be at the forefront with those others, and have more continued success. His initial design suggestion to put just one Queen's head on the se-tenant block of six stamps did not meet with approval, and after Her Majesty was consulted, he was told that the head was to remain on each image. By the following year, however, the Dorothy Wilding image of The Queen had been superseded by a smaller side-view cameo. The Battle of Hastings anniversary – 900 years and the longest ever celebrated, and probably ever likely to be – was an opportunity to tell a story based upon the Bayeux Tapestry, and David Gentleman rose to the occasion with wood engravings showing the mayhem of battle, which brought dynamism to the scenes. In 1972, the

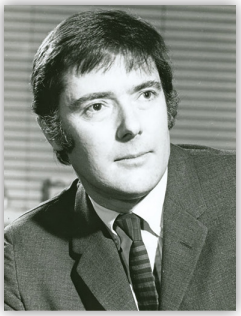
Left: Presentation Pack inner. Below: Presentation Pack outer





The Stamp Designs of David Gentleman London 2022 Miniature Sheet Overprint. A show exclusive, numbered, limited edition of 10,000 – only available from the Royal Mail stand at the exhibition

50th anniversary of the BBC (British Broadcasting Company) was to be celebrated and acknowledged, and the designs include an image of an early radio loudspeaker horn that has been blown up in design to burst through the frame of the stamp, the image seeming to amplify the sound of the radio. To continue with the highlights of designs, we proceed to 1976 when the subject of social reformers might seem rather traditional, but it ended up inspiring a powerful and groundbreaking set of stamps. Instead of portraits of the selected reformers, Gentleman tied the 1976 set together with illustrations of the hands of victims of injustice. A lack of white borders brought strength with each stamp bleeding into the next, and although it was criticised by some for being dark and gloomy, the images and colours enhanced the message. The hands of the victims included those of boy chimney sweeps, prisoners, miners and child mill workers. In 1982, David Gentleman was finding success with the Charles Darwin set, which like many of his stamp designs, had the advantage of backgrounds that were simply areas of unprinted paper. With the continued evolution of technology in stamp production, and we're certainly seeing that in 2022, one of the requirements at that time of the early 1980s was for enough unprinted area to be left on each stamp to allow for a phosphor reading. And this brings us to the once-in-a-thousand-years opportunity – the Royal Mail Millennium stamp programme. David Gentleman was allocated the subject of timekeeping, the first stamp in the 1999 series, and with this designer never having any preconceptions of what a stamp should look like, the result is his own view of time. Not a drawing of the Earth and a clock, but enough information to recognise the rotation of the Earth in relation to time.



David Gentleman, 1965

It is now 60 years since the 1962 stamp designs from this prolific and successful artist designer reached us for postage, and, of course, for stamp collection. As the foremost artist involved in British stamp design for nearly 40 years, he has had a tremendous impact on how stamp design evolved, and his work continues to influence and inspire designers, and will no doubt continue to do so in the future ●

Article by Dane Garrod FRPSL

The Stamp Designs of David Gentleman	Prices
Miniature Sheet	£6.42
Miniature Sheet – London 2022 Overprint Exclusive	£6.42
Presentation Pack	£7.35
First Day Cover	£8.35
Stamp Sheet Souvenir	£8.35
First Day Envelope	£0.30
Postcards (7 in set)	£3.15
Press Sheet	£89.88



We're pleased to be able to welcome back Dane Garrod with his Stamp Scene feature as we emerge from the pandemic. However, this listing, whilst correct at going to press, is given with the recommendation that it would be prudent to confirm that the event is still on. Details of contacts for you to do so are accordingly given.

Stamp Scene Dane Garrod keeps you posted on events and activities in the philatelic world

The National Philatelic Society will meet at The Phoenix Centre, Freeling House, Phoenix Place, London WC1X 0DL on Saturday 12 March from 1.30pm when Frank Simpson will display and entertain with 'City of Goslar 1564-1800'. Doubtless you will know where that is (!) – Lower Saxony in Germany. You are welcome to attend the display. There will also be an auction during the morning. The following meeting will be on Saturday 9 April via Zoom online at 11am when Robert Mott will explain 'How the German Post Office dealt with Hyperinflation', followed by a short interval and then two short displays given by members. **The Royal Philatelic Society London** have a full meetings calendar in March and April at 15 Abchurch Lane, London EC4N 7BW. A Regional Display from the Society's East Region members from 1pm on Thursday 10 March, then 'Newfoundland' from Richard Berry on Thursday 24 March from 1pm. Into April with the Sir Daniel Cooper Lecture from Dr Peter Young on 'De La Rue' from 5pm on Thursday 7 April, followed by Carol Bommarito at 5pm on Thursday 21 April with the long title of 'Adhesive Stamp Usage on Transatlantic Mail to and from the US 1840-1875'. Should you wish to attend as a non-member, then please make a telephone call during weekday office hours prior to the meeting day to the Administration Manager, Jason Webber, on 020 7486 1044. **The Great Britain Philatelic Society** has meetings in March and April at 15 Abchurch Lane, London EC4N 7BW. On Saturday 19 March at 11am, David Poynton will display and speak on 'Stamps Issued in Rolls – KGV to QEII', and after lunch at 2.15pm, '£sd Regionals 1958-71' will be featured by Trevor Shimell. In the following month on Saturday 23 April at 11am Ray Simpson & Karl Louis will jointly display 'QV Mixed Franking Covers' followed by Members' displays from 2.15pm on the subject of 'Mixed/Unusual Frankings (any reign)'. You are welcome to attend these events, and to contact Phil Waud at secretary@gbps.org.uk for further details concerning the society.

5 March Sutton Coldfield Stamp Fair, Methodist Church Hall, South Parade, Sutton Coldfield B72 1QY, 9.30am to 3.30pm, up to 8 dealers. Enquiries: John Rice, 01785 259350.

Bilsborrow Stamp Fair, Village Hall, Bilsborrow (6 mls N of Preston) PR3 0RE, 10am to 3.30pm. Enquiries: Terry Barnett, 01514 862610.

Fareham Stamp Fair, Holy Trinity Church Hall, West Street, Fareham PO16 0EL, 10am to 4pm. Enquiries: Peter Jones, 01489 582673.

Leicester Stamp Fair, The Holiday Inn, 129 St. Nicholas Circle, Leicester LE1 5LX, 9.30am to 3.30pm. Enquiries: John Suschitzky, 01162 350441.

Charing Cross Market, 1 Embankment Place, Villiers Street, London WC2N 6RH, 7am to 3pm. Enquiries: Bridget Petticrew, 07540 144433.

Rawreth Stamp Fair, Parish Hall, Church Road, Rawreth SS11 8SH, 9am to 3pm. Enquiries: Sarah Brooks, 07786 302722.

Swindon Stamp Fair, Lawn Community Centre, Guildford Avenue, Swindon SN3 1LA, 10am to 3pm. Enquiries: John Puttock, 01793 542767.

Wigginton Stamp Fair, Recreation Hall, Wigginton, York YO32 2PL, 9am to 2pm. Enquiries: Mike Lewis, 07742 153669.

6 March Oxford Stamp Fair, Botley W.I. Hall, North Hinksey Lane, off Botley Road, Oxford OX2 0LT, 9.30am to 1pm. Enquiries: Tristan Brittain, 07957 158299.

Milton Keynes Stamp Fair, Irish Centre, Manor Fields, Watling Street, Fenny Stratford MK2 2HX, 10am to 3pm. Enquiries: Simon Shaw, 07534 496845.

Newcastle-under-Lyme Stamp Fair, Community Centre, Wye Road, Newcastle-under-Lyme ST5 4AZ, 10am to 4pm. Enquiries: Simon Collyer, 07966 565151.

Reepham Stamp Fair, Village Hall, Hawthorn Road, Reepham LN3 4DU, 9.30am to 3.30pm. Enquiries: Tony Limb, 07562 570562.

Worthing Stamp Fair, Heene Community Centre, 122 Heene Road, Worthing BN11 4PL, 9.30am to 3pm. Enquiries: John Perriman, 01903 244875.

12 March Margate Collectors' Fair, Union Church, Union Crescent, Margate CT9 1NR, 10am to 3pm, refreshments available. Enquiries: Clive Baker, 07802 402873.

Derby Stamp Fair, Nunsfield House Community Hall, 33 Boulton Road, Alveston DE24 0FD, 9.30am to 3.30pm. Enquiries: Kevin Johnson, 07808 665472.

Charing Cross Market (as entry for 5 March).

Upminster Stamp Fair, St. Laurence Church Hall, Corbets Tey Road, Upminster RM14 2AJ, 10am to 3pm. Enquiries: Simon Shaw, 07534 496845.

Norton (Teesside) Stamp Fair, Methodist Church Hall, High Street, Norton TS20 2QQ, 9.30am to 1.30pm. Enquiries: Mike Lewis, 07742 153669.

13 March Wokingham Stamp Fair, St. Crispin's Centre, London Road, Wokingham RG40 1SR, 9.30am to 1pm. Enquiries: Tristan Brittain, 07957 158299.

Bexley Stamp Fair, Freemantle Hall, High Street, Bexley DA5 1AA, 9am to 2pm. Enquiries: Lorne Webb, 01424 751518.

19 March Hull Stamp Fair, St. James's Centre, 169 First Lane, Hessle, HU13 9EY, 9.30am to 3.30pm. Enquiries: Kevin Johnson, 07808 665472.

Northampton Stamp Fair, The Abbey Centre, East Hunsbury NN4 0RZ, 9.30am to 1pm. Enquiries: Tristan Brittain, 07957 158299.

Charing Cross Market (as entry for 5 March).

Brighton Stamp Fair, Church of the Good Shepherd Hall, 272 Dyke Road, Brighton BN1 5AE, 10am to 4pm. Enquiries: John Perriman, 01903 244875.

Colchester Stamp Fair, Parish Hall, Old London Road, Marks Tey CO6 1EN, 9.30am to 3.30pm. Enquiries: Lorne Webb, 01424 751518.

Durham Stamp Fair, Bowburn Community Centre, Durham Road, Durham DH6 5AT, 10am to 4pm. Enquiries: Mike Lewis, 01904 701464.

20 March Knowle Stamp Fair, Village Hall, St. John's Close, Knowle, Solihull B93 0NH, 9.30am to 2.30pm, up to 15 dealers. Enquiries: Andrew Vaughan, 07824 775979.

Dronfield Stamp Fair, Village Hall, Eckington Road, Coal Aston, Dronfield S18 3AX, 9.30am to 3.30pm. Enquiries: Kevin Johnson, 07808 665472.

Stevenage Stamp Fair, Novotel, Knebworth Park, Stevenage SG1 2AX, 10am to 4pm. Enquiries: Simon Shaw, 07534 496845.

26 March Morley Stamp Fair, St. Mary's Hall, Commercial Street, Morley, Leeds LS27 8HZ, 9.30am to 3.30pm. Enquiries: Kevin Johnson, 07808 665472.

Charing Cross Market (as entry for 5 March).

Coventry Stamp Fair, Shilton Village Hall, Wood Lane, Coventry CV7 9JZ, 10am to 1pm. Enquiries: Dave Mann, 07976 797975.

Ealing Stamp Fair, Kingsdown Baptist Church Hall, Northfields Avenue, Ealing W13 9PR, 9am to 1pm. Enquiries: Tristan Brittain, 07957 158299.

Liverpool Stamp Fair, St. Columba Church Hall, Hillfoot Road, Hunt's Cross, Liverpool L25 0NR, 10am to 3.30pm. Enquiries: Terry Barnett, 01514 862610.

WESTBEX 2022 Stamp Fair, The Kennet School, Stoney Lane, Thatcham RG19 4LL, 10am to 4pm. Enquiries: Graham Stewart, 01635 866942.

Wanstead Stamp Fair, Our Lady of Lourdes Church Pastoral Centre, 51 Cambridge Park, Wanstead E11 2PR, 10am to 3pm. Enquiries: Simon Shaw, 07534 496845.

Wimborne Stamp Fair, Allendale Centre, Hanham Road, Wimborne BH21 1AS, 10am to 3pm. Enquiries: Peter Jones, 01489 582673.

27 March Shifnal Stamp Fair, Village Hall, Aston Street, Shifnal TF11 8DW, 9.30am to 3pm. Enquiries: Dave Burnett, 07765 792998.

2 April Lichfield Stamp Fair, Boley Park Community Hall, Ryknild Street, Lichfield WS14 9XU, 9.30am to 3.30pm, up to 6 dealers. Enquiries: John Rice, 01785 259350.

Rawreth Stamp Fair, Parish Hall, Church Road, Rawreth SS11 8SH, 9am to 3pm. Enquiries: Sarah Brooks, 07786 302722.

Bilsborrow Stamp Fair, Village Hall, Bilsborrow (6 mls N of Preston) PR3 0RE, 10am to 3.30pm. Enquiries: Terry Barnett, 01514 862610.

Charing Cross Market (as entry for 5 March).

Swindon Stamp Fair, Lawn Community Centre, Guildford Avenue, Swindon SN3 1LA, 10am to 3pm. Enquiries: John Puttock, 01793 542767.

Southampton Stamp Fair, Methodist Hall, St. James Road, Shirley, Southampton SO15 5HE, 10am to 4pm. Enquiries: Peter Jones, 01489 582673.

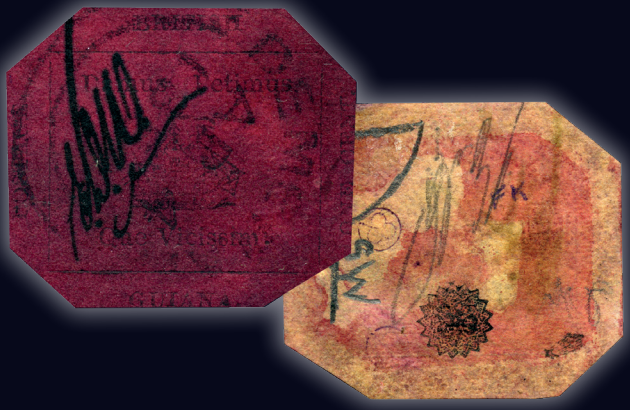
3 April Oxford Stamp Fair, Botley W.I. Hall, North Hinksey Lane, off Botley Road, Oxford OX2 0LT, 9.30am to 1pm. Enquiries: Tristan Brittain, 07957 158299.

Alfreton P.S. Annual Stamp Fair, Genesis Centre, Main Hall off Church Street, Alfreton DE55 7AG, 9.30am to 4pm, 10 dealers. Enquiries: Brian Flude, 07427 901253.

Sandy Stamp Fair, Scout Headquarters, Sunderland Road, Sandy SG19 1QY, 10am to 3pm. Enquiries: Simon Shaw, 07534 496845.

Reepham Stamp Fair, Village Hall, Hawthorn Road, Reepham LN3 4DU, 9.30am to 3.30pm. Enquiries: Tony Limb, 07562 570562.

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New Issues and Withdrawals

Information correct at the time of going to press

8 March

Issue The FA Cup: Stamps (2 x 1st Class, 2 x £1.70, 2 x £2.55). Miniature Sheet (2 x 1st Class, 2 x £1.70). Presentation Pack. First Day Cover. First Day Cover Miniature Sheet. First Day Envelope. Stamp Souvenir. Stamp Sheet Souvenir. Postcards (11 in set). Press Sheet. Stamp Sheets. £2 Coin Cover (BU, Silver, Gold). Framed Stamps.



23 March

Issue Heroes of the Covid Pandemic: Stamps (8 x 1st Class). Presentation Pack. First Day Cover. First Day Envelope. Stamp Souvenir. Postcards (8 in set).

4 April

Issue Barcoded Machin Low Value Definitives: Stamps (1p, 2p, 5p, 10p, 20p, 50p, £1). Presentation Pack. First Day Cover. First Day Envelope.

Issue Barcoded Machin High Value Definitives: Stamps (£2, £3, £5). Presentation Pack. First Day Cover.

Issue Barcoded Machin International Tariff Definitives: Stamps (£1.85, £2.55, £3.25, £4.20). Presentation Pack. First Day Cover.

7 April

Issue Migratory Birds: Stamps (10 x 1st Class). Presentation Pack. First Day Cover. First Day Envelope. Stamp Souvenir. Postcards (10 in set). Stamp Sheets. Framed Stamps.

20 April

Withdrawal The Rolling Stones: Stamp Souvenir. Stamp Sheet Souvenir.



4 May

Withdrawal Her Majesty The Queen's Platinum Jubilee: Stamp Souvenir.



18 May

Withdrawal The Stamp Designs of David Gentleman: Stamp Sheet Souvenir.



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