

British Philatelic Bulletin

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KEW GARDENS 1840-1990



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Rowland Hill Exhibition

The Rowland Hill exhibition at the National Postal Museum (January/April) has now been transferred to the Bruce Castle Museum, Lordship Lane, London N17. It will be open every day, 1 to 5pm, until 3 November.

Late News — Stamp World Success

By noon on 13 May over 85,000 people had visited Stamp World London 90 at Alexandra Palace. The main awards went to Christian Sundman, (Finland), Hassan Shaida (UK) and "Batavia" (UK). Reports on Stamp World will start in next month's *Bulletin*.

New Stamp Books

Two new stamp books containing Penny Black Anniversary stamps will be available from the British Philatelic Bureau and philatelic counters from 12 June; they will go on sale at post offices and retail outlets as stocks of earlier books become exhausted. The new books contain 10 x 15p and 10 x 20p stamps printed by Walsall Security Printers. The 20p stamps will be on phosphor coated paper supplied by Coated Papers Ltd; the 15p stamps will have a single central phosphor band. The gum will be PVA Dextrin and plate numbers will appear in every fifth book. The stamp panes will have straight edges on three sides. These are the first books of 10 stamps to be produced by Walsall who are presently the largest supplier of stamp books. Royal Mail Stamps intend that the largest supplier will normally produce each of the different books while the other suppliers will produce a limited range. These two new books are not regarded as a new issue and no first day of issue facilities will be offered.

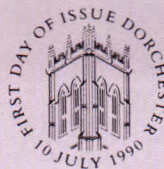
Stamp Promotions

Various promotions concerning Royal Mail stamps are, or will shortly be, available. Purchasers of Lyons Quick Brew teabags will find in special packs a 15p or 20p Penny Black Anniversary stamp and a postcard featuring Victorian stamps. There are six cards to collect: 1. Rowland Hill and the pre-paid post competition (Treasury essays and Wyon medal); 2. The introduction of the Penny Black (proofs and printing press); 3. The security printing of the Penny Black (early designs; corner letters); 4. The introduction of the "Tuppenny Blue" (1d black and 2d blue); 5. The demise of the Penny Black (introduction of 1d brown) and 6. The 150th anniversary of the Penny Black commemorative issue (1d black and 20p Penny Black Anniversary stamp). Please note that the cards are only available through the Quick Brew promotion; they are not being sold by the Royal Mail. Special packs of Quick Brew tea bear coupons to send for a £1 book of Penny Black Anniversary stamps.

Promotions are being arranged with Branstons Pickle for a 6 May commemorative cover, and leaflets and posters in post offices will give details of a Royal Mail promotion for model teddy bears by sending in first class stamp book covers and 20p stamps.

Thomas Hardy

10 July 1990



A single **20p** stamp (inland and EEC basic rate) is to be issued on 10 July to celebrate the 150th anniversary of the birth of Thomas Hardy, one of Britain's greatest and most respected writers.

Please note that just one stamp is being issued, not two as was originally intended and announced in the March *Bulletin*.

Hardy was born in Dorset in 1840 and grew up among rustic people and rural scenes which he later shaped into the "Wessex" that formed the background to all his novels. Although not greatly read nowadays, Hardy and "Wessex" are known to many people through the cinema and



television adaptations of his books. Each year many thousands visit his birthplace at Higher Bockhampton and the Hardy Memorial Room in the Dorset County Museum in Dorchester. There is a fine statue of Hardy in that town. In the 1890s Hardy turned his attention to poetry and by the time of his death in 1928 he was recognised as one of the major British poets.

The **20p** stamp features a portrait of Hardy in middle age with, in the foreground, Clyffe Clump, Dorset, representative of the landscape featured in his books.

Thomas Hardy was born, son of a stonemason, at Higher Bockhampton ("Melstock" in his books) in the parish of Stinsford, near Dorchester, on 2 June 1840. He became apprentice to an architect in Dorchester at age 16 and remained interested in architecture and stonework for the rest of his days. Architectural work took him to London in 1862 where he was encouraged to write by the classical scholar Horace Moule (on whom *Jude the Obscure* is partly based). In London he read Shakespeare and regularly visited the opera. In 1867 he returned to his native Dorset to assist in church restoration work.

His first work, *The Poor Man and the Lady* was not published, his first book in print *Desperate Remedies* appeared in 1871; it concerned love and murder but was not well received. This was followed by *Under The Greenwood Tree* (1872), *A Pair of Blue Eyes* (1873), *Far from the Madding Crowd* (1874) and *The Hand of Ethelberta* (1876). The romance, *The Return of the Native*, written at Sturminster Newton, was published in 1878, the year in which Hardy returned to London. There he met Tennyson, Browning and Edmund Gosse and continued his literary works with *The Trumpet Major* (1880, set in the Napoleonic Wars), *A Laodicean* (1881), *Two on a Tower* (1882), *The Mayor of Casterbridge* (1886) and *The Woodlanders* (1887).

In 1885 he moved into his famous home "Max Gate" (a mile or so from Dorchester), the building of which he had supervised; his first guest there was Robert Louis Stevenson. Two of his best known novels *Tess of the D'Urbervilles* and *Jude the Obscure* were published in 1891 and 1896 respectively. Most of Hardy's works, like those of Dickens, were originally published in serial form and Hardy sometimes resented preparing them for publication as books. By the 1890s this led to disillusionment and at the same time his marriage came under strain. He turned

Thomas Hardy

from novels to poetry, his first published verses, *Wessex Poems and Other Verses* appeared in 1898. *The Dynasts*, a verse drama of the Napoleonic War period, was published in 1904. His wife Emma died in 1912 and some of Hardy's subsequent poetry reflected his sadness; in 1914 he married Florence Dugdale.

Towards the end of his life Hardy received considerable public recognition, he was awarded the Order of Merit, the Royal Society of Literature Gold Medal and honorary degrees from Oxford and Cambridge. The Prince of Wales (later King Edward VIII) visited him at Max Gate in 1923. He died in January 1928 and his ashes were interred in Westminster Abbey. His heart is buried near his parents grave at Stinsford church where he sang as a boy in the choir. His last volume of poems, *Winter Words*, was published later that year.

Technical Details

The Hardy stamp was designed by John Gibbs and printed by Harrison & Sons Limited in photogravure on phosphor-coated paper. It is of vertical format, 30 x 41mm, printed in sheets of 100 with PVA Dextrin gum. Perforation measures 14 x 15.

Presentation Pack

The presentation pack (No. 209) will cost 45p; it was designed by John Gibbs with text by Christopher Somerville and printed by Moore & Matthes (Printers) Limited.

Royal Mail Stamp Card

A Royal Mail Stamp Card, featuring an enlargement of the stamp design, will be available approximately two weeks before the stamp issue, price 18p. It is numbered 127.

First Day Cover

The Royal Mail first day cover will be available from the British Philatelic Bureau, philatelic counters and main post offices approximately two weeks before 10 July, price 18p. Two pictorial postmarks will be used for the first day cover service — one for the British Philatelic Bureau, the other for Dorchester.

A first day cover service will be provided by the Bureau with the official Royal Mail cover addressed to the destination required with the

stamp cancelled with the requested postmark. Application forms, available from the Bureau and main post offices, should be returned not later than 10 July.

Customers requiring only the special pictorial postmarks may obtain them under the reposting facility by sending on the first day of issue a stamped envelope under an outer cover endorsed "Special First Day of Issue handstamp" to:

British Philatelic Bureau 20 Brandon Street
EDINBURGH EH3 5TT

Dorchester

South East Special Handstamp Centre
Windsor Post Office
Peascod Street
WINDSOR
Berks, SL4 1AA

or

Special Postmark Duty
Bournemouth LDO
PO Box 300
BOURNEMOUTH BH1 1AA

First Day Posting Boxes will be provided at most main post offices for those collectors who wish to post covers to receive the standard, non-pictorial "First Day of Issue" handstamps.

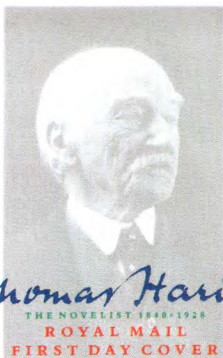
A pictorial First Day postmark, showing the arms of the City of London, will be used at the London North Special Handstamp Centre, City of London LDO, King Edward Street, LONDON EC1A 1AA. Durham Post Office will be using a pictorial First Day handstamp showing the cathedral. Items for this postmark should be sent to: Pictorial First Day of Issue Postmark Duty, Durham Post Office, 33 Silver Street, DURHAM DH1 3RE.

A number of special handstamps sponsored by stamp dealers and others, will be used on 10 July - details of these will be found in the *British Postmark Bulletin*, available on subscription from the British Philatelic Bureau.

Souvenir Cover

A souvenir cover, of similar design to the first day cover, will be available from all philatelic counters from 11 July, price 18p. This will be on sale for one year.





Thomas Hardy.
THE NOVELIST 1840-1928
ROYAL MAIL
FIRST DAY COVER

Mrs J Robinson
200 Manorber Road
ILKESTON
Derbyshire
DE7 4AB



a highly charged
m of the sombre
fulcrum. Then,
icran (1881) and
of Casterbridge
Casterbridge, is
f wealth by the
which catches
such a terrible
full of remorse

...going to affect this
farming settlements became depopulated.

The stonemason taught his son the violin, and
Thomas had plenty of opportunity to observe the
characteristics of his fellow countrymen and
women as he played in the church band and
at the village dances and celebrations.
This country childhood was to prove
the single strongest influence on him
throughout his long life.

After leaving his Dorchester
school, Hardy studied architecture,
first locally and then from the age
of twenty-two in London. He
enjoyed life in the big city and lived
it with a head-over-heels enthusiasm.
He returned to Dorset after five years a
worldly-wise young man who had lost
his religious faith and was already begin-
ning to write. His first completed novel,
Dorset Remedy, which he published at his own
expense, came out in 1871. The three novels which
followed quickly after this - *Under the Greenwood Tree*
(1872), *A Pair of Blue Eyes* (1875) and *Far From the Madding
Crowd* (1874) - present vivid scenes of rural life, espe-
cially the last, in which Bathsheba, the young woman-
farmer, and her suitors, Shepherd Gabriel Oak, Farmer
Boldwood and Sergeant Troy, are imaginatively brought
to vibrant, subtly-drawn life. This book became such a
success that Hardy was able both to give up architecture
for full-time writing and to marry Emma Gifford,
whom he had met in 1870 at St Juliot in Cornwall while
surveying the church there. His writing went from
strength to strength, broadening in scope and darkening
in tone as he pitched his characters against the elemental
forces of nature, of love and suffering, betrayal and
humiliation, implacable tradition and irresistible change
that he had seen at work all round him in the not so idyllic
Dorset of his youth. The Wessex he created, with its
pseudonyms far-

ter, 'Shaston' for
vast reading pul-
The Hand of I
cessful satire on
two years later

ROYAL
MAIL

Thomas Hardy.
THE NOVELIST 1840-1928

MINT
STAMP



The Woodlanders, a sensitive study of a rural commu-
nity and its daily activities, appeared in 1887. Four years
later, in 1891, *Tess of the D'Urbervilles* was published. In
this, perhaps his most famous novel, Hardy portrays a
steadfast, spirited woman dragged down and defiled by
the hypocrisy of men and the too rigid code of tradi-
tional morality. It was a shocking theme for
those late Victorian times, and Hardy ram-
med home his point with a provocative
subtitle for the book: 'A Pure Woman'.
The Dorset where he had been
brought up and was now settled
again was a place where life was
lived hard against the brutal facts of
agricultural slump and empty stom-
achs, and where ambition and
desire for self-improvement could
be dangerous handicaps, alienating
an individual from the safety of custom
and tradition. But all through Victorian
society the non-conformist suffered, as
Hardy so effectively pointed out.

Critics had always found his novels depressing,
gloomy and pessimistic, and their disapproval grew to a
storm of protest with the publication of *Tess of the
D'Urbervilles*. In 1896 Hardy published *Jude the Obscure*,
and this book, too, was lambasted by the critics - and by
his wife, Emma. The marriage had turned out to be an
unhappy one. Feeling under attack from all sides, Hardy
gave up writing novels and turned instead to the poetry
which he had always regarded as a higher form of literary
creation. His feeling for music and the rhythms of song,
developed during childhood, gave his poetry a strong
and idiosyncratic flavour; and he imbued it, like his
novels, with a realism which was often too harsh for the
publishers. For the last thirty years of his life he continued to
publish poems, including a movingly painful and self-
accusatory series after Emma died in 1912.
Hardy remarried in 1914, and lived on in Dorset until his death in 1928.

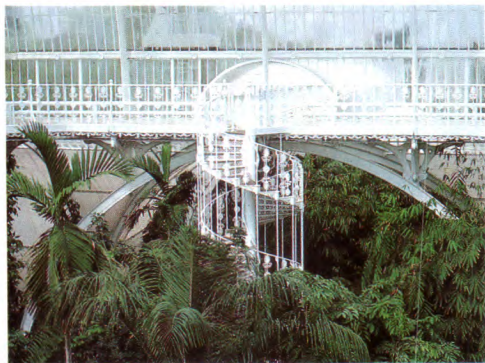


20p

Royal Kew

BARBARA LAST

The Royal Botanic Gardens, Kew, as we know them today, are the amalgamation of several royal estates, and the 150 years commemorated by the new stamps mark the decision to put the Gardens into public ownership. In the 1720s George II and Queen Caroline lived at the now vanished Richmond Lodge, lying by the River Thames between Richmond and Kew. In 1731 Frederick, Prince of Wales, leased the neighbouring Kew estate of Sir Henry Capell who had collected many plants and trees during his travels in France, and Capell's White House was renamed Kew Palace. But Prince Frederick died of a cold, reputedly caught while standing in the wet in an unaired overcoat watching trees being planted at Kew. His widow Augusta of Saxe-Gotha (St Vincent, 1982, S.G. 694).



Pagoda of 1762 depicted on the 37p stamp. The Pagoda reflects Sir William's interest in Chinoiserie following his earlier service to China with the Swedish East India Company. It took six months to build of bricks and timber, and is 163ft high with 10 storeys. The interior consists of a circular staircase linking the various floors. Despite its fragile appearance it withstood nearby bombs in the Second World War, and holes cut into the floors allowed bomb designers to drop models of new inventions from top to bottom to study their flight.

The grounds of the Richmond estate were improved by the attractive and popular Queen Caroline of Anspach (Tuvalu, 1982, S.G. 184), who employed Capability Brown, the famous landscape gardener. Her grandson, George III, amalgamated the two estates, demolishing Capell's White House in 1803 intending to rebuild while he and his family resided in the nearby Dutch House. St Lucia's "Leaders of the World" series of 1984 (S.G. 673/4) shows the king against what is called Kew Palace. I think this must be the grandiose, gothic Castellated Palace, never completed, that was pulled down in 1828. Certainly it bears no resemblance to either the White House or the Dutch House which is the present Kew Palace.

First Director

Sir Joseph Banks was trusted and highly regarded by the king, and it is mainly due to him as the first unofficial director of Kew, that the



Dowager Princess of Wales and mother of George III, began in 1759 to make a botanic garden on some nine acres.

Sir William Chambers designed several buildings for the Princess including one of Kew's most prominent features, the octagonal

Gardens became internationally famous. After the gift of Kew to the nation, Queen Victoria added the Queen's Cottage and the 37 acres of woodlands surrounding it to mark her diamond jubilee, stipulating that they should be kept in their semi-wild condition. This has been achieved by the singularly English sight of the massed bluebell wood.

The Cottage, built in 1760 by Queen Charlotte, had been used by the Royal Family as a summerhouse. In 1904 Edward VII presented Cambridge Cottage and garden, increasing Kew's area to about 300 acres. The artificial lake of 4½ acres, a former gravel pit, is replenished by the Thames, but only at the highest tides.

The new greenhouse, the Princess of Wales Conservatory (29p stamp), replaces a haphazard collection of wooden houses that just grew. The single structure is roughly diamond-shaped under a multispans roof and much of it lies beneath ground level to conserve heat. Its computer-controlled centre regulates 10 dif-



ferent tropical zones from arid Namib desert to moist mangrove swamp and cloud forest. Work began in August 1983. It was officially opened by and named after Diana, Princess of Wales, on 28 July 1987. It is particularly important for educating public and staff, including students training for the Kew Diploma of Horticulture. There is a delightful postcard showing three of the first lady gardeners at Kew in 1898 dressed in breeches as decreed after the excitement caused by their bloomer costume in 1896.

The Palm House (34p stamp) was designed by Decimus Burton in 1848, but a century later needed attention. It is a Grade 1 listed building, the most important surviving 19th century glass, and cast- and wrought-iron structure in the world. Eventually it was closed in September 1984 for an £8 million restoration, reopening on 1 December 1989. 800 plants had to be

moved before it could be dismantled down to its basic frame of cast-iron columns and 60 wrought-iron arches. The eroded glazing-bars had to be replaced, but as much as possible of the original structure was labelled, recorded and reused, with an exhibition centre and new service systems constructed in the enlarged basement. The reglazing was a complex, lengthy affair, and the result is a blend of Victorian and the latest 20th century techniques, incorporating a modern stainless steel semi-elliptical frame.

Instead of putty, silicones were used as a glazing medium, and these were pre-tested to make certain that they would not affect the plants. There are 10 miles of glazing bars. Nearly 17,000 panes of glass had to be made, half of them physically cut by hand on site, after being curved to fit the framework. The senior craftsmen were given plaques as souvenirs, some containing original iron rosettes. I am indebted for this information to Michael Gay of Bath, freelance consultant but at that time quantity surveyor for the glazing company.

Joseph Banks, FRS (1766-1820) devoted himself and his immense wealth to science, and we owe him an enormous debt. He financed the natural history part of James Cook's first great voyage in HMS *Endeavour*. Banks not only accompanied Cook, but he swept along in his wake a clutch of botanists and natural history draughtsmen. His Swedish friend, Dr Daniel Solander (New Zealand, 1969, S.G. 908), was chief botanist; Sydney Parkinson and Alexander Buchan were appointed draughtsmen, and the former made about 400 drawings before dying in Batavia. Australia brought out a set of stamps and pre-stamped envelopes in 1986 depicting a



self portrait (S.G. 1007) and original sketches by him held in the British Museum and British Library.

Banks' own sketch of *Pharmaceum acidum* (St Helena, 1979, S.G. 349) was chosen to mark *Endeavour's* visit to that island. Banks (Australia, 1986, S.G. 1006, with Dr Solander), wielded enormous influence, "having no profound pretensions to knowledge himself, but excellent tact in finding out and great liberality in rewarding those who had." He became President of the Royal Society and involved in the founding of the Linnean and Royal Horticultural Societies. He sent Kew's first of many gardeners overseas as plant collectors, and encouraged plant exploration. About 7,000 new species were introduced into Britain during George III's reign — an amazing civilised programme during almost constant wars. Sir Joseph Banks Building (20p stamp) is seen with a cycad which is a descendant of an ancient group of plants that flourished over 100 million years ago. The African cycad,

on Bligh's second voyage in HMS *Providence* (St Helena, 1988, S.G. 521). Bligh returned in August 1793 with over 500 rare plants for Kew.

Charles Darwin (1809-82), sailed as unpaid naturalist under Captain Robert Fitzroy on HMS *Beagle* on the well-known scientific voyage of 1831/6, which started the young man's thoughts on evolution, resulting in the paper being read to the Linnean Society in 1858. Naguire's portrait of Darwin as a young man is seen with *Calceolaria darwinii* on a Falkland Islands stamp of 1985 (S.G. 517).

Major Scientific Work

The British public regard Kew as a national park, but it is indeed much more. The Royal Botanic Gardens is primarily a scientific institution, one of its main functions being the correct identification of plants from all over the world. As the very existence of thousands of species is threatened, Kew is increasingly involved with conservation. Many endangered species are either grown in the Gardens, or their seed stored in the seedbank at Wakehurst, Sussex. It was once said that if the Gardens were closed to the public for a few years most of the world's food problems could be solved at Kew.

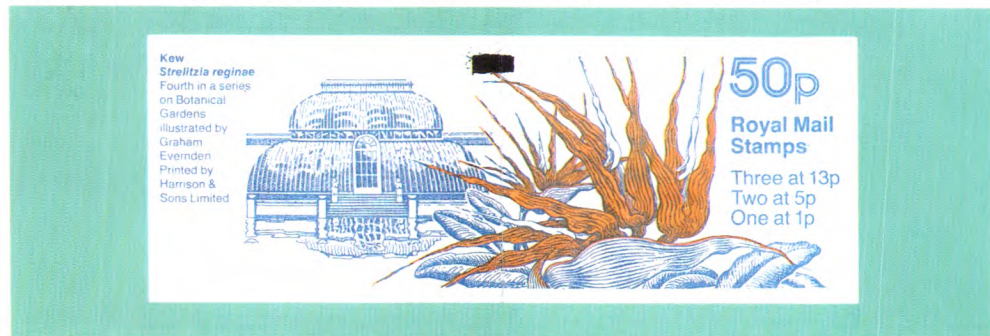
The Royal Botanic Gardens were depicted on the cover of the January 1988 50p stamp book (S.G. FB46); the hurricane devastated some 1,000 trees at Kew the previous October. It seems entirely appropriate that trees should now feature on the new stamps. The million crocus corms donated by *Readers Digest* that season still form a spectacular purple carpet this Spring, to gladden the eyes and uplift the heart. But as we looked at the stump of a 200-year old tree felled by more gales this year, one of the gardeners said sadly, "Irreplacable damage — gardens and trees need time".

The author acknowledges, with thanks, the help given by the Public Relations Dept at Kew.



the oldest greenhouse plant, was brought to Kew in 1777.

Banks was behind HMS *Bounty's* attempt to transfer breadfruit plants from Tahiti to the West Indies, and David Nelson, a Kew gardener, remained loyal to Bligh during the 1789 Mutiny. Two other Kew men helped in the successful transfer of the breadfruit to St Vincent



Unadopted Designs



Shown here are four unadopted designs by Cooper Thirkell for the Halley's Comet stamps of 1986

Scottish Aerogramme

A new Scottish aerogramme, marking Glasgow as European City of Culture, 1990, will go on sale at post offices in Scotland, the British Philatelic Bureau and philatelic counters on 17 July, price 40p (includes 30p postage). The aerogramme will feature illustrations by Sarah McMenemy.

In the typesetting of the list of Scottish aerogrammes published in the May *Bulletin*, part of two entries became amalgamated, resulting in the Mary Queen of Scots aerogramme being listed for 5 August 1986. In fact the Edinburgh Festival ("Enlightenment") aerogramme was issued on that date; the Mary Queen of Scots aerogramme followed on 14 April 1987. The British Philatelic Bureau have asked us to point out that the titles for the aerogrammes of 25 August 1976 and 4 April 1989 are normally given as "Castles" and "Scottish National Portrait Gallery" rather than "Ailsa Craig" and "Famous Scots". We are pleased to set the record straight.

Competition



Enter this month's competition and stand a chance of winning an autographed copy of the major new work *Postal Reform and the Penny Black* by Douglas N Muir. The book, shortly to be published by the National Postal Museum, is priced at £12.50. Answer the six questions below, the answers to five of which will be found in this month's *Bulletin*, and send with your name and address on a postcard to: June Bulletin Competition, National Postal Museum, King Edward Street, LONDON EC1A 1LP to arrive by 31 July.

The senders of the first four all-correct entries drawn will be sent the Postal Reform Book. Four runners-up will be sent first day covers of the Penny Black Miniature Sheet. Answers and winners' names will be published in the September *Bulletin*.

1. What was the occupation of Thomas Hardy's father?
2. Who designed the Palm House at Kew?
3. How many readers voted in our 1989 Special Stamps Poll?
4. On what date in June are £1.50 and £2 stamp books produced by Walsall Security Printers being issued?
5. Which famous comedian, born 100 years ago, is featured on one of the 1990 Greetings stamps?
6. Who opened the Postal Reform and the Penny Black exhibition at the National Postal Museum on 24 April?

The winners of the February Competition were: U Jansen of West Germany, S Webb of Hereford, J Nativ of Israel, P Domone of Berkshire (Stamp World tickets), H Rijnveld of Netherlands, N Patchin of Berkshire, W Callaghan of Ayrshire and P Murrow of London (Europa stamps). The answers were: 1. Paul Hogarth, 2. 20 March, 3. 8pm, 4. £5, 5. Free exhibition catalogue, 6. 1792.

The winners of the March Competition were: D Loader of Sussex, S Blake of Middlesex, J Willard of France and P Stephens of Kent. The answers: 1. Harold Wilson, 2. £250, 3. Earl's Court, 4. The House of Questa, 5. 10 July 1990, 6. Barbara Brown.

1989 Special Stamps Poll

In the January *Bulletin* we asked readers to nominate their three favourite special stamp issues of 1989. Some 2,260 replies were received, a slight increase on the 1988 poll. We thank all readers who sent in votes, particularly those from overseas. Voting forms were received from all parts of the globe. As announced last month, the most popular set was the Birds, with the Industrial Archaeology issue a close second. Points were allocated for each vote, three points for the first choice, two points for the second and one for the third. The final voting figures were as follows:

Birds	3,977
Industrial Archaeology	3,861
Food & Farming	1,466
Microscopes	1,040
Anniversaries	1,011
Lord Mayor	952
Christmas	698
Games and Toys	413

The *Bulletin* Editor personally read all your comments and 1989 Yearbooks have been sent to the five readers whose comments were thought to be particularly apt or interesting. Their comments, plus those of some other readers, are quoted below.

Birds

The most used remark about this set was that the designs were "clean" and "uncluttered". Most who voted for this issue liked the white background, not only because it made the birds stand out but because the stamps were still acceptable in used condition. On some other issues the combination of more detail in the design and the postmark resulted in a less than satisfactory stamp for the collector. "Immediately obvious what it is", "straight forward" and "strikingly clear" were the comments of K L Smedley of North Yorkshire and Rear Admiral Briggs of the USA, who wrote "They represent the high standard which keeps British stamps at the top and better than any other in the world". Mr Dearing of Lancashire opined "they are clear

and do not suffer from artistic interference". Several readers remarked on the importance of this issue in stressing conservation and pointing out that unless action is taken soon these beautiful sea birds may not be around for our successors to appreciate. Similar remarks on "green" matters were expressed in respect of the Food and Farming stamps. The educational value of the stamps was remarked on by Mrs Lovelady of Kent — "They helped me to introduce my 3 year old to the twin delights of stamp collecting and bird-watching". J V Starkey of Humberside



considers "The Bird set will become a classic because it continues the tradition of British interest in animals and highest quality of natural history pictorial illustration". Miss Allen of East Sussex found the bird illustrations so lifelike, she warned "Careful in case he pecks you!". For S H Pickett of Dorset, the stamps "approach perfection", whilst J M Dutton of Surrey was inspired to verse:

Ornithological zealots we,
With infinite delight, will see
Rare avocets, watch gannets dive,
A puffin's smile. We come alive.
To eulogize such lovely birds
Demands much more than thirty words.

P A Waro of West Yorkshire submitted one of the prize-winning entries: "The paintings are superbly commanding portraits of each species, capturing their true character in a full frame image. They are easily the best British bird stamps to date".

Food & Farming

In recent times we have all become much more food conscious and have a far greater array of

food products available to us. You commented on the traditional nature of the foods depicted on the stamps — some of the comments were pure nostalgia. F W Wollaston of Warwickshire wrote: "At a time when Farming is the target of much unwarranted criticism, these stamps remind the user what Britain's biggest industry is all about". For W A Hogg of Lincolnshire, the stamps invoked "childhood memories of the smell of newly baked bread, of white aproned grocers, of butchers in striped aprons and straw hats, and the sight of freshly cropped vegetables — Gorgeous!". Mrs Peirce of Virginia, USA voted the stamps her first choice as "one of the reasons I go to Britain every year is to eat well and to bring some of that delicious cheese home with me..." Mr C Mann of Birmingham thought "the designs by Sedley Place were so realistic, instead of licking the stamps, I could have eaten them! On a more serious note, S Simasathiansophon of Thailand and Mrs V Heath of Tayside chose these stamps as they remind us all that in many parts of the world famine, not full larders, is the order of the day. I was intrigued by the comment of H Morris of Essex: "The set appeared in the middle of the 'salmonella-in-eggs' panic and the paranonia of farmers, egg producers and various government ministers. A permanent reminder of our lunatic society!"

Anniversaries

Most who voted this set their favourite, remarked on the bright colours and the clever idea of showing fireworks. Favourable comments were made about the more detailed portrait of The Queen in place of the more usual silhouette — described as "a blob of paint" by B Eastgate of London SE15. Mr Agius of Malta found the portrait "small yet well defined"; B McCullough of Northern Ireland thought the head "delightful...putting this outstanding set in a class of their own". Mrs Lee of London E11 thought "the detail of the Queen's head gave the impression of being illuminated by the fireworks". R Dixon of Dartford, Kent (where the fireworks were photographed), found the portrait "a superior profile which should embellish all British stamps". These stamps were popular with overseas readers, Maurice Sauvé of France, Eduardo Jacinto of the Philippines and Mrs Harue Kojima of Japan all writing enthusiastically; Mrs Kojima found them "Beautiful — I have never seen such a fantastic stamp here in Japan". The set was summed up by T Cawth-

eray of London SE3, our second prize-winner, "The artist has made dull subjects glow in a celebration of light and colour".

Games and Toys

This was your least favourite set of 1989 in terms of votes and was commented on by many readers who voted for other sets. The most frequent remark was that the designs were confusing and cluttered and a few of you thought them the worst British stamps ever. Yet those who liked them praised them highly. Mr Burden of Surrey thought "the designs are European, clean, colourful, modern and timeless because the stamps could have been issued in any of the last forty years (except for the values!)." Mrs Spilling of Scotland praised the



"impact, colour and simplicity" and the values which "are large and easy to read for old folk like me!" The same comment was made by C W Hart, also of Scotland, who described the stamps as "a delightful kaleidoscope of design, patterns and colours". H Donnelly of London W8 found this set "vivid and eye-catching. A postage stamp on an envelope has a great deal of competition — cancellation stamp, address, etc. Toys and Games overcomes this!". Perhaps the most heartening comment, earning her a 1989 Yearbook, came from Annette Blank of Maryland, USA: "There is a universal feeling to toys and games, which can bring about unity to the world. The cheerful designs bring hope to a weary time."

Industrial Archaeology

This set generated considerable praise for the skill of the designer, Ronald Maddox (*who wrote about designing the set in last October's Bulletin. Ed.*), described as "one of Britain's best con-

temporary artists" by Mrs J Downs of Birmingham. S Hart of Bedfordshire found the designs so good he wished "they were large enough to hang as pictures in my house" and I C Stuart, a civil engineer of Guernsey, wrote: "This set conforms to my idea of a good stamp design and the subject matter has been well chosen and presented". Pride in our industrial past was mentioned by a number of readers as the reason for their vote; others chose the stamps as they had visited one or more of the sites depicted whilst on holiday. Industrial remains are nowadays popular tourist attractions but were in the past often the "Dark satanic mills" of the Industrial Revolution. Mrs S Blakeley of West Yorkshire commented "my thoughts were drawn to the hardships of our forebears". The fact that the designs were equally pleasing in the horizontal, miniature sheet, format was commented on by many readers; the sheet was described by D Toft of Staffordshire as "outstandingly handsome".

Mrs Scott of Suffolk remarked "They would look typically British, even if the Queen's head was omitted. Most of the other sets look British only because they have the Queen's head on them." Mr Ritchie of Newcastle on Tyne prefers "stamps which portray a recognisable picture. The so-called impressionists make no impression other than 'what a load of rubbish'. Use our pictorial artists, they're great!" J A Kelly thought the Industrial Archaeology stamps "the best in my opinion for years" and N Steele of Leicestershire won a Yearbook for his comment: "whilst remaining appreciative of your often successful attempts at innovative stamp designs, Ronald Maddox's issue stood head and shoulders above the rest. His painstaking work was much admired."

Microscopes

The Microscopes stamps attracted the description "unusual" from several readers; R Williams of West Midlands going so far as "the most unusual looking stamps that I have ever seen — an inspirational choice". G Laming of Bucks thought they had "dignity, clarity (detailed but unfussy), are colourful but retain character". He went on "I approve Industrial Archaeology for the same reasons but feel Microscopes have the imaginative edge over them." John Lambkin of Cambridgeshire found them "truly original", B Linney of Worcestershire "different" and P Littlewood of Berkshire remarked "small is beautiful". His comment on the Lord Mayor

issue is quoted below. Mrs Pickup of Dyfed voted for the Microscopes not expecting that would be the most popular; she wrote: "Bear in mind that more people read *The Sun* than any other British, or European, newspaper. I hope no-one would therefore conclude that *The Sun* is the best European newspaper. Similarly, the stamps voted the most popular are not necessarily the best designed..."



Lord Mayor

This issue was, like Games & Toys, commented on by many who did not include it amongst their top three. Cluttered and over-detailed were the main criticisms; "jumbled", "ugly" and "fussy" being some of the words used to describe them. Mr Littlewood, who liked the Microscope stamps, found this set "the worst — a madman let loose with a paint box!" Amongst those they found favour with was Anita Parkin of Cheshire — "Royal Mail stamps are open windows to British graphic invention: broader, fresher margins of colour than ever before". The stamps' reflection of the history, pomp and splendour of the Lord Mayor's procession was the reason for their popularity with many voters. Mrs Sarel of Orkney praised them as they "wave the flag for London (and Britain) and are a pleasure to look at — the best for some time". Mr Lewin of Greece found "the cheerful drawings so evocative — one can sense the passing parade in all its glorious colours, forms and movement, its pagentry, its very excitement, without ever having been there." Almost the same words were used by Mr Shaw of South Africa and J Cook of the West Midlands, obviously referring to the horses on four of the five stamps, observed "You were almost there — you just knew the rhubarb would do well next year!" B McCarthy of Dorset was transported "For just £1, there I was, back in London, Lord Mayor's Day, all the razamataz,

the colour, the noise, the pomp and ceremony. All this on just five stamps." Another Yearbook goes to J R Atkinson for "the bustle and pagentry of the occasion are superbly encapsulated by the cinematic technique employed; moreover, "Dick Whittington" would have approved — five for a pound — a bargain for impoverished philatelists!"

Christmas

Relatively few of you commented on the extra penny, for charity, on four of the five Christmas stamps although those who did were in favour of this charitable gesture: "Christmas is for giving" wrote Miss Macnin of Hampshire. The designs were appreciated as being a new approach by a well-established artist. G Drabble was "delighted that David Gentleman returns to stamp design after an absence of seven years, to 'clock up' 27 years. I feared he had retired." J Everett of Leicestershire praised Mr Gentleman for having "brought out some of the finest highlights of the 'Ship of the Fens'. The artistic value is un-surpassed and compliments one of our better ancient buildings." Mrs Hope of Norfolk liked Mr Gentleman's "human figures". Mr Burdon of Belgium thought the Christmas stamps added "distinction to any envelope in their coolly elegant portrayal of our Christian architectural heritage". R Ross of Hertfordshire considered them "the best Christmas stamps to date..." The "simple designs and the use of two colours, apart from the heads, make these stamps stand out", wrote J Purkis of Cambridge, in marked contrast, he continued to "... the heaving vomit" of the Lord Mayor stamps and "the sea anemones" of the Anniversaries set. C Booth of Moray commented: "'Gentlemanly' stamps, striking in concept, modern in design yet traditional and classical in execution, restrained and dignified with regal colours. How apt the charity surcharge at Christmas, too."

It was gratifying that your comments were mostly constructive, even about those stamps you didn't much like. My general conclusions from reading your observations are that (1) you prefer stamps to be of simple and uncluttered designs, (2) you like stamps to be obvious, that is to show a recognisable building, animal, or whatever; "artistic representations" are not generally favoured; and (3) stamps featuring Britain's flora and fauna and history are always

popular. As expected there were a few comments about the number of special stamps each year and fears that in recent years some designs "are non entities like the mass produced issues of Ajman and Qatar" but the overall impression I was left with was that there is still considerable pride in British stamps amongst collectors worldwide.

Events

Thematica 90 — Britain's Thematic Stamp Exhibition — will be held at the Carisbrook Hall, 63 Seymour Street, London W2 (near Marble Arch) on Saturday and Sunday, 23-24 June. Opening hours are 10.30am to 5.30pm Saturday and 10.30am to 5pm Sunday, admission free. The exhibition is supported by the British stamp trade and the British Philatelic Federation through its British Thematic Association. The main thematic societies will be represented and there will be a Grand Thematic Stamp Competition for the John Fosbery trophy; visitors will be invited to vote for the winner of this award. A number of dealers will be present; postal history material as well as stamps will be on sale. Further information can be obtained from: Thematic Exhibitions, PO Box 255, 6 Buckingham Street, LONDON WC2N 6JR, Tel. 071-836 0997 or 071-930 2099.

Melville Grand Draw 1990

The British Philatelic Federation is organising a 1990 Draw in aid of the Melville Fund for youth philately. This brings an opportunity for everyone to support the work of the Youth Committee which has introduced several new initiatives including Youth workshops and the new resource programme "Stamp Active", in the last 12 months. The 1989 Draw was a tremendous success and the Fund is hoping for continued support. Books of five tickets are available at £1 each, plus stamped addressed envelope from: Melville Grand Draw (BPF), 3 Longfellow Road, BANBURY, Oxon, OX16 9LB. Cheques should be made payable to "BPF Melville Fund"; the draw will take place on 22 September at the BPF Congress in Cambridge. The Fund is named after the famous philatelist Frederick J. Melville (1882-1940) who did much to publicise and promote stamp collecting and who founded the Junior (now National) Philatelic Society in 1899.

Six Month Digest

Listed below are the issues of the past six months and the proposed dates of issue for stamps until November 1990. Any change in these dates will be notified in the *Bulletin*. British Philatelic Bureau codes are quoted.

H = Harrison; Q = Questa; W = Walsall, printers
PB = Penny Black Anniversary Definitive stamps

8 Jan	RSCPA stamp cards (AQ103)
10 Jan	Penny Black Anniv stamps (DS906)
10 Jan	Penny Black Anniv pack (DP012)
10 Jan	NPM Personalities cards (NQ901)
10 Jan	NPM Penny Black Maxi Card (NQ902)
23 Jan	RSPCA stamps (AS398)
23 Jan	RSPCA pack (AP084)
30 Jan	50p machine book, H (TB001)
30 Jan	£1 machine book, H (TB002)
30 Jan	60p stamp book, W (UB002)
30 Jan	80p stamp book, W (UB003)
30 Jan	£1.50 stamp book, H (UB004)
30 Jan	£2 stamp book, H (UB005)
30 Jan	£1 trial book, W (TB003)
6 Feb	Greetings Stamp Pack (JB001)
19 Feb	Europa stamp cards (AQ108)
27 Feb	Spring Stampex exh. card (EQ017)
6 Mar	Europa stamps (AS403)
6 Mar	Europa pack (AP085)
13 Mar	50p Definitive — "sand" (DS502)
20 Mar	London Life Prestige Book (YB001)
26 Mar	Queen's Awards stamp cards (AQ113)
10 Apr	Queen's Awards stamps (AS408)
10 Apr	Queen's Awards pack (AP086)
17 Apr	Aerogramme — new logo (QO025)
17 Apr	as above, pack of 6 (QO026)
17 Apr	4 x 20p PB book H/W (UB011)
17 Apr	10 x 15p PB book Q (UB013)
17 Apr	10 x 20p PB book Q (UB014)
17 Apr	4 x 29p book, PCP, W (UB012)
24 Apr	Forth Bridge aerogramme (QS025)
3 May	Penny Black Miniature Sheet (NZ003)
3 May	Penny Black Souvenir Book (AW053)
3 May	Stamp World exh. card (EQ019)
3 May	NPM Personalities cards (NQ903)
3 May	NPM Miniature Sheet card (NQ904)
3 May	PO Archives cards
21 May	Kew Gardens stamp cards (AQ118)

Forthcoming

5 Jun	Kew Gardens stamps and pack
12 Jun	10 x 15p PB book W
12 Jun	10 x 20p PB book W
25 Jun	Thomas Hardy stamp card
10 Jul	Thomas Hardy stamp and pack

17 Jul	Scot aerogramme (Glasgow)
23 Jul	Queen Mother stamp cards
2 Aug	Queen Mother stamps and pack
28 Aug	Gallantry stamp cards
11 Sep	Gallantry stamps and pack
11 Sep	NPM Postal Reform cards
1 Oct	Astronomy stamp cards
16 Oct	Astronomy stamps and pack
29 Oct	Christmas stamp cards
13 Nov	Christmas stamps and pack
13 Nov	1990 Collectors Pack
13 Nov	1990 Year Book
13 Nov	NPM Christmas Posters cards

Notes:

1. The NPM Personalities cards are issued in promotion of Stamp World London 90 and bear the exhibition logo on the reverse. They are listed on the Bureau stock list as SWL90 cards.
2. The 4 x 20p PB stamps book of 17 April have stamps printed by Harrison in covers produced by Walsall.
3. All books issued on 30 January contain Penny Black Anniversary stamps. The £1 trial book has Mills No 1 cover design (as issued on 2 October) and can be found with the bottom edge of the pane perforated or cut straight.
4. The Spring Stampex exhibition card was withdrawn on 6 June.
5. The Post Office Archives cards are not available from the British Philatelic Bureau.

Stamp World Competition

The winner of the first prize in the Stamp World London 90 competition held at recent philatelic exhibitions was Ms Nicole Bercoff of Paris, France. The prize was a weekend for two in London during Stamp World London 90.

A hundred runner up prizes of a Royal Mail Special Stamps Yearbook were also awarded.

Penny Black Miniature Sheet

In the description of this sheet in the April *Bulletin* it was stated that it "...includes a reproduction, without lower corner letters, of the Penny Black itself...". The description was written a good while before publication when the Editor had only seen a proof, without corner letters. As collectors will have realised, the Penny Black on the sheet has "SW" (Stamp World) corner letters; as shown on *Bulletin* illustrations. The Editor would be interested to hear from any reader who has a sheet without the corner letters!!

Royal Mail Stamp Album

The following definitive and Country stamps are to be provided for in the next supplement to this album, to be published in January 1991. Collectors are advised to obtain the stamps they require from the British Philatelic Bureau or philatelic counters whilst stocks last.

Notes: PCP = Phosphor Coated Paper (the term Advanced Coated Paper is not used in the Album); P. = Perforation (gauge); Litho = Offset-lithography; Photo = Photogravure.

Definitives

22 August 1989

2nd NVI Litho, centre band, P. 14½ (ex 60p stamp book)

1st NVI Litho, 2 bands, P. 14½ (ex 80p stamp book)

2nd NVI Photo, centre band, P. 15 x 14 (ex £1.50 stamp book)

1st NVI Photo, PCP, P. 15 x 14 (ex £2 stamp book)

19 September 1989

2nd NVI Litho, centre band, P. 15 x 14 (ex £1.50 stamp book)

1st NVI Litho, PCP, P. 15 x 14 (ex £2 stamp book)

26 September 1989

15p bright blue Photo, centre band P. 15 x 14 (ex sheets)

20p black Photo, PCP, P. 15 x 14 (ex sheets)

24p terracotta Photo, PCP, P. 15 x 14 (ex sheets)

29p purple, Photo, PCP, P. 15 x 14 (ex sheets)

30p sage, Photo, PCP, P. 15 x 14 (ex sheets)

34p slate, Photo, PCP, P. 15 x 14 (ex sheets)

37p red, Photo, PCP, P. 15 x 14 (ex sheets)

2 October 1989

15p bright blue, Photo, side band left, P. 15 x 14 (ex 50p stamp book)

20p black, Photo, 2 bands, P. 15 x 14 (ex 50p stamp book)

29p purple, Litho, 2 bands, P. 14½ (ex £1.16 stamp book)

10 January 1990

Penny Black Anniversary Definitives

15p bright blue, Photo, centre band, P. 15 x 14 (ex sheets)

20p black, Photo, PCP, P. 15 x 14 (ex sheets)

29p purple, Photo, PCP, P. 15 x 14 (ex sheets)

34p slate, Photo, PCP, P. 15 x 14 (ex sheets)

37p red, Photo, PCP, P. 15 x 14 (ex sheets)

30 January

Penny Black Anniversary Definitives

15p bright blue, Photo, side band left, P. 15 x 14 (ex 50p stamp book)

20p black, Photo, 2 bands, P. 15 x 14 (ex 50p stamp book)

15p bright blue, Litho, centre band, P. 14½ (ex 60p book)

20p black, Litho, PCP, P. 14½ (ex 80p and £1 books)

6 February 1990

10 x 20p Greetings stamps (ex £2 Greetings pack)

13 March 1990

50p sand — colour variation, Photo, non-phosphor, P. 15 x 14

20 March 1990

15p bright blue, Photo, side band right, P. 15 x 14 (ex £5 London Life book)

2nd NVI bright blue, Photo, side band right, P. 15 x 14 (ex £5 book)

1st NVI black, Photo, 2 bands, P. 15 x 14 (ex £5 book)

50p sand — colour variation, Photo, 2 bands, P. 15 x 14 (ex £5 book)

Penny Black Anniversary Definitives

15p bright blue, Photo, side band right, P. 15 x 14 (ex £5 book)

29p purple, Photo, 2 bands, P. 15 x 14 (ex £5 book)

17 April 1990

29p purple, Litho, PCP, P. 14½ (ex £1.16 book)

Penny Black Anniversary Definitives

15p bright blue, Litho, centre band, P. 15 x 14 (ex £1.50 book)

20p black, Litho, PCP, P. 15 x 14 (ex £2 book)

Country Stamps

28 November 1989

N. Ireland/Scotland/Wales

15p bright blue, Litho, centre band, P. 15 x 14 (ex sheets)

20p black, Litho, PCP, P. 15 x 14 (ex sheets)

24p terracotta, Litho, PCP, P. 15 x 14 (ex sheets)

34p slate, Litho, PCP, P. 15 x 14 (ex sheets)

Gems from the R M Phillips Collection

174. The Unified Series, 1881-4



On 1 June 1881 many of the special issues for Revenue purposes were withdrawn from use and the normal 1d postage stamps of the day made available for both postage and revenue. Just over a month later the 1d lilac inscribed POSTAGE AND INLAND REVENUE was issued. Other stamps similarly inscribed were issued from 1883 onwards. ("Postage Revenue" appeared on most low value definitives up to and including the Elizabeth II Wildings and on a few commemorative stamps to the 1953 Coronation issue.)

In March 1881 the Controller of the London Postal Service produced a scheme, known as Jeffrey's Scheme, suggesting designs in different shapes from ½d to 1s (except 1d). The printers, De La Rue, produced four schemes (November 1881, July, November and December 1882). Shown here are five hand-painted essays produced

by De La Rue as part of the third scheme in November 1882. The full range of essays comprises ½d, 2d, 2½d, 4d, 5d and 9d in green; 1½d, 3d, 6d and 1s in mauve; and 3s, 5s, 10s, £1 and £5 in red. The essays up to the 9d value were inscribed POSTAGE & REVENUE, the higher values POSTAGE REVENUE; the former being those denominations which could be used for either purpose. The designs of the higher values (painted in red) were modified for issue as stamps; otherwise it was the designs of the fourth scheme that were finally used. These essays can be seen on page 5 of Volume 38 of the Phillips Collection in the National Postal Museum. The Museum, in the London Chief Post Office, King Edward Street, London EC1A 1LP, is open Monday to Thursday 9.30am to 4.30pm and Friday 9.30am to 4pm. Admission free.

Postal Reform and the Penny Black: A New Appreciation by Douglas N Muir provides a detailed, but highly readable, account of the need for postal reform in the 1830s, how the reforms were carried out and how the first stamps came into being. In the first chapter Mr Muir describes the postal service to 1830 — based more on the need to raise government revenue than on providing a cheap and efficient service for the public. Featured are four men who did make efforts to improve the service: Henry Bishop, Ralph Allen, John Palmer and Sir Francis Freeling — all well-known personalities in the story of the posts.

The end of the war with France in 1815 brought an investigation into all aspects of government revenue including the workings of the Post Office. The 1820s and 1830s were a period of reform and discussion of the postal service became widespread. The role of Robert Wallace, MP and Charles Knight and the Society for the Diffusion of Useful Knowledge are explained in Chapter 2, with Chapter 3 devoted to Rowland Hill and his *Post Office Reform*-pamphlet of 1837. No one doubts the significant role of Hill in postal reform but Mr Muir makes it clear that Hill was just one (if the most prominent) of many people involved in postal reform. Parliament became interested in late 1837 with the setting up of a Select Committee (Chapter 4) and the mercantile community ran their own campaign and committee, under the secretaryship of Henry Cole. The work of this Mercantile Committee on Postage is described in Chapter 5.

The success of the reformers led to a vast amount of work for Hill and others in preparing a new system; some of the many problems tackled are described in Chapter 6. One such concerned the method of prepayment which was the subject of an open competition announced in September 1839. This was the famous Treasury Competition, detailed in chapters 7 and 8 with Appendix 2 providing, for the first time, a complete listing of the names of the 2,400 entrants (sadly many of the actual entries have not survived). The impact of the introduc-

tion of Uniform Postage (Chapter 9) was such that a number of ingenious plans were suggested to cope with the great increase in postal traffic. Machines to take over the work of men and do it more efficiently were suggested, for example John Hiscox's "Alphasorter" to aid the sorting of mail. In December 1839 the Chancellor of the Exchequer authorised Hill to contact noted artists to design adhesive labels (stamps), stamped paper and prepaid stationery. Hill's assistant, Cole, prepared a design for an envelope — this is illustrated in Chapter 10 along with Mulready and other designs, John Thompson's woodcut of the Mulready and the steam-driven printing machine at Clowes. William Wyon engraved the Queen's portrait for an embossed "stamp"; this was used on postal stationery from 1841; Wyon's important work is described in Chapter 11. While Mulready was working on designs for covers and envelopes and Wyon on an embossed die for stamped paper, Perkins, Bacon & Petch were involved in producing adhesive labels. The production of the first stamps involved many noted personalities — Wyon, Cole, Charles and Frederick Heath and Henry Corbould. Their efforts to get the stamps designed, printed and on sale by May 1840 is the subject of Chapter 12; the following (final) chapter headed "Success and Failure — The Public React" tells of the rapid public acceptance of stamps and the problems the Post Office faced in preventing reuse. The press reaction to the stamps makes interesting reading.

Appendixes 1 and 3 provide a useful Chronology (1829/30 to December 1840) and a list of post towns in Great Britain and Ireland (from *Post Office Directory*, 1840). Appendix 2, as already noted, lists the Treasury Competition entries.

This profusely illustrated book results from nearly one year's work by Douglas Muir, involving much original research in numerous archives as well as a careful reassessment of existing published work. It is likely to remain the standard work on the subject for a long time. 240 pages, paperback. Available from the National Postal Museum (Mail Order), King Edward St, LONDON EC1A 1LP, price £12.50, postage 70p.

See page 251 for details of the Postal Reform and the Penny Black Exhibition at the NPM.

British River Fishes

British Special Issues: No.159

FRANCIS KENNEDY

This issue broke new ground — or should it be fresh water? — as the first designs dealing with British fishes, all four being inhabitants of our rivers, except perhaps for the salmon which is equally at home at sea.

Although a “special” rather than a commemorative issue, this useful addition to the theme of British fauna was released on 26 January 1983 in the year that marked the 300th anniversary of the death of Isaac Walton, author of *The Compleat Angler*, the classic work still considered to be the best book of its kind on angling. The designer was Alex Jardine, himself a leading writer on angling, and a very capable illustrator.

Since the passing of the Ice Age, some 15,000 years ago, Britain's rivers have provided Britons with fish as food. Contrary to public opinion, our rivers are home to more fish today than they were during the 19th century when river pollution was rampant and there was little attempt at maintaining or cleaning these waterways, then considered as a natural feature which Nature would care for in her own way.

The 15½p stamp (first class inland letter rate) featured the Salmon (*Salmo salar*), the king of British fishes, famous for the way it can leap upstream against fast flowing weir water in its anxiety to get back to its own home waters to spawn and, very often, to die. The eggs are laid deep in river gravel. The 19½p stamp (European letter rate) depicted the Pike (*Esox lucius*), which prefers the slower waters of lowland rivers. It is amongst the largest of river fish, growing to just over four feet and weighing over 50lbs. Despite its size and weight a pike can seize smaller fish which pass its shelter among the weed beds. The quiet snatch is backed up by large teeth in the lower jaw and “needle” teeth in the mouth, on which its prey is impaled with no chance of escape. The pike's diet includes roach (itself an angler's prize), unlucky ducklings and the water vole.

The 26p denomination (Airmail Zone B) featured the Trout (*Salmo trutta*), a river fish which, like the salmon, is powerful enough to leap clear of the water to catch passing mayfly; more easily

caught victims being minnows and freshwater shrimps. Like its relative, the salmon, it is underwater gravel beds upstream which are the normal spawning grounds, although spawning takes place downstream of weirs which some tired fish cannot manage to pass.

The 29p value (Airmail Zone C rate) depicted the Perch (*Perca fluviatilis*) which tends to live with pike in the slow lowland rivers but have a better natural camouflage. It tends to frequent the shade found under bridges, bank-side tree roots and landing stages. More than most fish, the perch needs clean river water to



survive and hunt for waterfly larvae, frogs and unsuspecting bleak small fish of the cyprinid family.

The fine photogravure printing by Harrisons accounts for the fact that there are only two constant varieties listed for this issue in the Gibbons *GB Specialised* catalogue: 26p — an extra “wavelet” and break in the vertical frame line in the lower left corner (no dot cylinder, row 4 stamp 8) and 29p — black spot on dorsal (back) fin (dot cylinder, row 10 stamp 1).

The Royal Mail first day cover and presentation pack featured illustrations of fish by the stamp designer Alex Jardine. Two pictorial “First Day of Issue” postmarks were provided — at the Philatelic Bureau (showing fish) and at Peterborough (showing a heron in reeds). A number of pictorial handstamps were sponsored by stamp dealers. Four PHQ cards were provided, as usual, numbered PHQ65a-d; 205,000 sets were produced.

The stamps were withdrawn from sale one year after issue; numbers sold amounted to: 15½p — 38,353,600; 19½p — 7,957,400; 26p — 7,427,300 and 29p — 7,093,300.

Philatelic Paraphernalia

The 22nd issue of this magazine, journal of the Philatelic History Society, has recently been published. The Society is for collectors of material relating to the hobby of stamp collecting, whether philatelic, biographical or ephemeral in nature. This issue of *Philatelic Paraphernalia* contains features on a 1938 Christmas card produced by H R Harmer and Australian Philatelic Congress 1921 dinner menu cards as well as extracts from the letter book of Alfred Smith and Son for the period 1867-72. The Editor, Victor Short, comments “Dealer letter books can prove valuable as they give one an insight into the manner that business was carried out. Comments about forgeries or the original source of supply of a stamp can aid the philatelic researcher.” Annual subscription to the Postal History Society (including the magazine) is £6 or \$12 (\$15 airmail). All enquiries to: Victor Short, Hunters Lodge, Cottesmore Road, Ashwell, OAKHAM, Leics, LE15 7LJ. We should record here the excellent display of philatelic paraphernalia put on by Mr Short, in conjunction with Stanley Gibbons, at Spring Stampex. The exhibits, although of particular interest to older collectors, were also much enjoyed by younger visitors.

NPM Postal Reform Exhibition

A major exhibition “Postal Reform and the Penny Black” was formally opened by Mr John Marriott, Keeper of the Royal Philatelic Collection, at the National Postal Museum on 24 April. The exhibition, open until April 1991, contains more than 100 exhibits, many on show to the public for the first time. Douglas Muir, the Museum’s Curator Philately, who masterminded the exhibition commented “Some of the items and much of the information has been uncovered as a result of new research into the history of the postal service. I am sure it will be of interest to everyone.” Many exhibits have been restored to their original condition and new display panels and lighting have been installed to show the material at its best. The most treasured item is a priceless and unique complete proof sheet of the Penny Black, dated 1 April 1840. This wonderful item was shown on the BBC *Blue Peter* programme on the eve of issue of the Penny Black Anniversary stamps in January (see March *Bulletin*, page 164).

At the opening ceremony on 24 April, the Museum’s Manager, Stan Goron, spoke of the many ways the Post Office were celebrating the 150th anniversary of stamps — with the Penny Black stamps in January, the miniature sheet and the Rowland Hill and Postal Reform exhibitions at the Museum. He mentioned that 25 years ago the Museum was set up when Reginald M Phillips handed over his collection of British Victorian stamps to the Postmaster-General. Present at the “hand over”, on 2 April 1965, was Ken Hind, who wrote about that important day in the April *Bulletin*. It was good to see Mr Hind at the Museum for the opening of the Postal Reform exhibition. Other guests included Sir Rowland Whitehead, Chairman of the Rowland Hill Benevolent Fund, and Dr David Hill (descendant of Rowland’s brother Arthur). In his speech declaring the exhibition open, Mr Marriott spoke of 6 May being a “red letter” day for all collectors and the way in which classic stamps set the collector’s imagination alight. He spoke of the appeal to all collectors of fine, fresh unused stamps, of attractive datestamps and clean and eye-catching covers. Condition was important in building a fine collection and he praised not only the quality of the material gathered for this exhibition but the splendid new display arrangements.

A colourful, illustrated catalogue of the exhibition is available from the Museum, price £1.

Exhibitions

6 April-9 September: Tommy Atkins' Letters. This exhibition at the National Army Museum, Royal Hospital Road, London SW3 4HT; was formally opened by The Earl Spencer on 5 April. Sponsored by stamp dealers Argyll Etkin Ltd to commemorate the 150th anniversary of stamps, the exhibition illustrates the history of the British Army Postal Service at home and overseas from the 1790s to the present using original letters, maps, orders, unusual postal artefacts and medals. Most of the material is from the Museum's collections with additional items loaned by the National Postal Museum, Post Office Archives and private collectors. A lavishly produced book *Tommy Atkins' Letters* by Peter B Boyden is available from the Museum's shop, price £6. The exhibition is open Monday to Saturday 10am to 5.30pm, Sunday 2 to 5.30pm; admission free.



British and French prisoners of war sorting mail at Gustrow POW camp, Mecklenburg, Germany during the First World War

24 April 1990-26 April 1991: Postal Reform and the Penny Black. This exhibition at the National Postal Museum, King Edward Street, London EC1A 1LP was opened by Mr John Marriott, Keeper of the Royal Philatelic Collection, on 24 April. The exhibition tells the story of postal reform, arranged under the following headings: Unreformed Post Office; The Cry for Postal Reform; Climax of Postal Reform; The Treasury Competition; The Treasury Competi-

tion: the Winners; Uniform Postage; Uniform Penny Postage; Birth of the Penny Black; Penny Black: Production and Use; Mulready's 'Poetic' Design; The Mulready: Production and Use; The Mulready Ridiuculed; and Wyon's Embossed Head. Over 100 items are on show including the original master die of the Penny Black and the Penny Black proof sheet of April 1840. A catalogue of the exhibition is available from the Museum, price £1 plus 20p postage. Open Monday to Thursday, 9.30am to 4.30pm, Friday 9.30am to 4pm; admission free.

Cylinder News

The 1p definitive has recently been printed from cylinder 17. The new 50p in "sand" (13 March) is from cylinder 34 as well as 35 reported earlier.

The 29p definitive stamps in the £1.16 book issued on 17 April were printed from plates W2W2. Plate/cylinder numbers do not appear in the new 80p, £1.50 or £2 books issued that day although for the record, the 20p Penny Black Anniversary stamps in the 80p book were printed by cylinders B6A B4A and B7A B4B. These numbers were trimmed from the sheet margins during manufacture of the books.

The cylinders and colours for the Kew Gardens stamps are:

20p 2A (black) 1B (bright emerald) 1C (pale turquoise-green) 1D (light brown) 1E (lavender)
29p 1A (black) 1B (bright emerald) 1C (turquoise-green) 1D (reddish orange) 1E (grey-black)

34p 1A (Venetian red) 1B (bright green) 1C (cobalt) 1D (dull purple) 1E (turquoise-green) 1F (yellow green)

37p 1A (pale violet-blue) 3B (bright emerald) 1C (red-brown) 1D (steel-blue) 1E (brown-rose)

Kew Exhibition

A major audio-visual exhibition entitled "The Thread of Life" in the Sir Joseph Banks Building at the Royal Botanic Gardens Kew was opened by The Princess Royal in March. The exhibition, sponsored by Courtaulds plc and The Daily Telegraph, will be open to the public until September 1991. Admission to the Gardens is £1; the nearest underground station is Kew Gardens on the District Line. The Sir Joseph Banks Building features on the 20p Kew Gardens stamp issued this month.

Commemorative Covers

Information given here is based on details supplied by the cover producers; requests for further information should be directed to the relevant producer and not to the Bulletin Editor.

Brooklands Museum. The 14th in the series of VAFA Brooklands Aerophil covers was produced last September, carried in the RAF Avro Lancaster of the Battle of Britain Memorial Flight on the 50th anniversary of the outbreak of the Second World War. The cover features the Vickers Wellington and the Hawker Hurricane. The covers were franked with Industrial Archaeology stamps and cancelled with a special London SW1 handstamp. Covers signed by the Captain of the Lancaster cost £2.50, unsigned covers are £2. A limited edition of 100 covers autographed by Winston S Churchill MP, grandson of Sir Winston, cost £4.25 each. All proceeds from the sale of covers go to furthering the aviation interests of the Brooklands Museum which is due to open to the public next year. Orders/enquiries to: VAFA, Brooklands Museum, WEYBRIDGE, Surrey, KT13 0JN.

Rowland Hill Miniature Sheet. To coincide with the issue of the miniature sheet on 3 May, A G Bradbury produced a cover showing Sir Rowland Hill. The cover, bearing the miniature sheet cancelled with a special handstamp (showing the Maltese Cross postmark) at Kidderminster, Hill's birthplace, is available, price £4.75. Covers signed by Colin Hey, author of the new book *Rowland Hill — Genius and Benefactor* cost £8.75. Overseas orders add 50p. Orders/enquiries to: A G Bradbury, 3 Link Road, LEICESTER LE2 3RA.

Rule Britannia. This year is the 250th anniversary of James Thomson's *Rule Britannia*, first published in 1740. The Penny Black Miniature Sheet features Britannia as part of the Seahorse design. A limited edition (250) cover showing an old engraving of Britannia receiving a Marine Crown from Neptune was produced by A G Bradbury for the miniature sheet on 3 May. Covers with the sheet cancelled with a special London SW1 handstamp are available price £9.75. Orders/enquiries to A G Bradbury, address above.

Perkins Bacon. To coincide with the issue of the Miniature Sheet, A G Bradbury produced a first day cover based on a cover design issued by Perkins Bacon in 1940 to celebrate the centenary

of the Penny Black. The covers feature an engraved portrait of Queen Victoria. The cover bearing a miniature sheet cancelled with special Perkins Bacon, London EC4 handstamp of 3 May or 6 May 1990 are available price £9.75 each or £17.50 the pair (limited to 250 of each). Overseas customers add 50p for postage. Orders/enquiries to A G Bradbury, address above.

First Adhesive Stamp on Cover. Stan Muscroft produced a first day cover featuring the Mulready design for the 150th anniversary of the first adhesive stamp used on cover at Bath. A special handstamp, depicting a Penny Black, was applied. The covers cost £4.50. Orders/enquiries to: Stan Muscroft, 43 Farndale Drive, GUISBOROUGH, Cleveland, TS14 8JJ.

Errol Station. To mark the opening of the Railway Heritage Centre at Errol Station on 24 May, and also the 143rd anniversary of the opening of the station, a commemorative postal cover was produced by the Errol Station Trust. The cover which features the category B listed station, built in 1847, bears an 18p 1988 Europa/Transport & Communication stamp (showing Mallard) cancelled by a handstamp. The covers were carried on the Dundee and Perth Railway and endorsed to that effect. Only 750 covers have been produced and are available at £2, £5 signed. Remittances to "Errol Station Trust". Orders/enquiries to: Blackness Road Post Office, 192 Blackness Road, DUNDEE DD1 5PL.

Kew Gardens. A special first day cover in the series "The Life and Times of Queen Victoria" is being produced by G Eldridge on 5 June in connection with the issue of the stamps for Kew Gardens which Queen Victoria gave to the nation. The cover, with four Kew Gardens stamps and a "special pictorial Kew Gardens 5 June postmark" (*Mr Eldridge's description — Ed.*), will cost £4 or £1.90 with single stamp. Overseas customers add 60p postage. Other covers in the Queen Victoria series are still available. Orders/enquiries to: G Eldridge, 177 Mousehole Lane, Bitterne, SOUTHAMPTON SO2 4TD.

Kew Gardens. CoverCraft are issuing two special covers for the Kew Gardens stamps on 5 June. The first is for the Conservation Trust, an educational charity, which is celebrating its 20th anniversary this year. The cover features a Victorian print showing "the centre of the Great Palm House", c. 1852. The Trust's 20th anniversary logo will be included in a special

handstamp. The cover, with the four Kew Gardens stamps, costs £4.75 or £6.95 signed by Dr David Bellamy. The second cover, for the Botanical Society of the British Isles, features a Victorian print showing the exterior of the Palm House, c. 1859. The Society's bluebell logo will be included in the handstamp. Price £4.75 or £6.95 signed by the Kew Gardens stamps designer Paul Leith. Remittances should be made payable to "CoverCraft"; all orders/enquiries to: CoverCraft, PO Box 713, LONDON SE19 2HH.

Kew Gardens. The Royal Botanic Gardens, Kew have appointed A G Bradbury to produce their official first day cover for the stamps to be issued on 5 June. The cover features a botanical water-colour of the Oak with Kew Gardens Royal coat of arms. A special handstamp has been sponsored. The covers with single stamp cost £2.50, with full set £4.75 or £8.75 signed by the Director. Overseas customers add 50p towards postage. Orders/enquiries to: A G Bradbury, 3 Link Road, LEICESTER LE2 3RA.

James Chalmers. The Dundee and District Philatelic Society sponsored a commemorative, three-colour cover and special handstamp (6 May) to commemorate the work of James Chalmers in connection with the introduction of adhesive postage stamps. The cover is available at £1.20 UK, £1.50 overseas (includes postage), unserviced covers cost 60p. Orders/enquiries to: C G Campbell, 11 Denoon Terrace, DUNDEE DD2 2EL.

50th Anniversary of Second World War. Benhams series of covers continues with covers to commemorate the fall of Norway, Denmark, Holland, Belgium, Luxembourg and France. The covers cost £3.50 each. A limited number of earlier covers in the series are still available. Details from: Benham (A Buckingham) Ltd, The Bayle, FOLKESTONE, Kent, CT20 1SD.

Perkins Bacon. Benhams have produced an official first day cover for the Penny Black Miniature Sheet (3 May) in connection with M.B. Clarke, the security printers who now own Perkins Bacon, printers of the Penny Black in 1840. The cover, showing the young Queen Victoria (as shown on 1940 stamp centenary charity labels), bears a special handstamp used at Southwark. Price £4.50. Orders/enquiries to Benham, address above.

Stanley Gibbons. 1990 marks the 150th anniversary of the birth of Edward Stanley Gibbons, the 125th anniversary of the S.G. Stamp Catalogue and the centenary of *Gibbons*

Stamp Monthly. A commemorative cover was produced for use with a special handstamp on 6 May. The cover shows a VR Penny Black with "S" and "G" corner letters. Price £4.50. Orders/enquiries to Benham, address above.

Mulready Envelope. A special souvenir card has been produced by Benhams, featuring a reproduction of the Mulready envelope. The card bears a special handstamp used at Bath on 3 May, the first Penny Black was used from Bath on 2 May 1840 — four days ahead of the first official day of use. Price £4.50. Orders/enquiries to Benham, address above.

Battle of Waterloo. To commemorate the 175th anniversary of the Battle of Waterloo, a special cover is being produced by A G Bradbury and a special handstamp sponsored for 18 June. The cover depicts an engraving of the decisive charge of the Guards at Waterloo. Price £2.95 with Penny Black Anniversary stamp or £9.75 with full set of 1985 British Army stamps. Orders/enquiries to: A G Bradbury, 3 Link Road, LEICESTER LE2 3RA.

Carrickfergus Commemorative Cover. A special cover is being produced to commemorate the 300th anniversary of King William III of England, and Prince of Orange, landing at Carrickfergus on 14 June 1690. A bronze statue of King William will be unveiled to mark the tercentenary. The cover depicts the statue with a silhouette of Carrickfergus Castle in the background. The special handstamp shows the Medieval town seal of Carrickfergus with the inscription CARRICKFERGUS CO ANTRIM 14th JUNE 1990. The cover, franked with the £1 high value stamp showing Carrickfergus Castle, will cost £2.75. Orders/enquiries to: Recreation Department, Town Hall, CARRICKFERGUS, Co Antrim, BT38 7DN.

Yeovil Town FC. To mark the move of Yeovil Town Football Club from the Huish Ground it has occupied since 1920, a special cover was produced on 5 May. The design shows the goal mouth action from the FA Cup match between Yeovil and Sunderland on 29 January 1949, the coats of arms of Somerset and Yeovil and the Yeovil Town FC crest. The special handstamp features the Merlin Helicopter manufactured by Westland Helicopters in Yeovil. Covers cost £4, proceeds go towards the Club's new stadium. Signed covers are also available. Orders/enquiries to: Commemorative Covers, Yeovil Town Football Club, YEOVIL, Somerset.

Posting Boxes

110. Victorian Box in South Africa

Reproduced here is a photograph submitted some time ago by Peter Walton of Johannesburg. It shows the oldest posting box in South Africa, at Grahamstown, the seat of Rhodes University. The box, which was manufactured in Britain and imported to South Africa some time between 1857 and 1859, originally bore the "VR" royal cipher; at some stage the "V" has been erased.



Mr Clinton Jones of the Grahamstown Philatelic Society also submitted a photograph of this box together with a copy of the Society's journal giving details of the special handstamp introduced in July 1989 for use on mail posted in the box. The handstamp is available on a special cover, price R2.50, or on postcard R2.25. Unserved covers are available at R1.50. All postage extra. Orders/enquiries to: Grahamstown Philatelic Society, PO Box 175, GRAHAMSTOWN 6140, Republic of South Africa.

In the March Bulletin, mention was made of the book Old Letter Boxes by Martin Robinson. This book is still available from the National Postal Museum (Mail Order), King Edward Street, LONDON EC1A 1LP but the price is now £1.75 plus 20p handling charge.

Philatelic Counters

As part of the review of philatelic counters announced last Summer, the following counters will close after business on 6 June: Bolton, Bradford, Carlisle, Hereford, Hull, Inverness, Newport, Oldham, Plymouth, Sheffield, Swansea, Taunton and Torquay. The counter at Luton closed on 28 April and that at Norwich during May. The Philatelic Counter handstamps for all these offices will be taken out of use after business on 6 June.

Thus from 7 June the philatelic counters in operation will be: London Chief Office, EC1; London Trafalgar Square, WC2; Bath; Belfast; Birmingham; Brighton; Bristol; Cambridge; Canterbury; Cardiff; Chester; Colchester; Coventry; Croydon; Durham; Edinburgh; Exeter; Glasgow; Gloucester; Guildford; Leeds; Leicester; Liverpool; Manchester; Newcastle upon Tyne; Nottingham; Oxford; Portsmouth; Southampton; Southend on Sea; Truro; Windsor and York.

Some of these counters are being redesigned as "Collections" outlets, the first of which was opened at Gloucester last October. Readers may have already visited one or two of these new outlets which sell a wide range of products of interest to philatelists and other collectors. We hope to include further information on "Collections" in next month's *Bulletin*.

Friends of the NPM

The Spring 1990 issue of *Cross Post*, journal of the Association of Friends of the National Postal Museum, has recently been published. This contains articles on "Designing British Postage Stamps" by Jeffery Matthews, "Mail Coach Routes" by Christopher M Beaver, "Running a Mail Coach" by John Parker, "The Peover Papers: Part 9" by J W M Stone, "How a Stamp is Made: Part 2" by J F Harley (of Harrisons) and "Penny Post Jubilee" by James Negus. This good mix of articles should ensure there is something to suit all tastes — philatelists and postal historians. The 40 page, profusely illustrated magazine is available from the Museum, price £2 to non-members of the Friends or £1.25 to members.

Details of the Association and its activities available from: Ray Pottle (Hon Secretary), Friends of the NPM, National Postal Museum, King Edward Street, LONDON EC1A 1LP.

June Digest

Issued in June

5 June: Kew Gardens stamps — 20p, 29p, 34p, 37p

Designer: Paul Leith

Printing: Harrison and Sons Limited, photogravure, 30 x 41mm, perforated 14 x 15, phosphor coated paper, sheets of 100, PVA Dextrin gum. Bureau f.d. service alternative handstamp: Kew, Richmond.

Presentation Pack: No. 208, price £1.45.

6 June: Kew Gardens souvenir cover, price 18p (available from philatelic counters).

12 June: £1.50 and £2 stamp books containing 10 x 15p and 10 x 20p Penny Black Anniversary stamps.

Printing: Walsall Security Printers Ltd, offset-lithography, perf 14½ with straight edges at top, right and bottom of pane. 15p stamp with central phosphor band, 20p stamp on phosphor coated paper.

Note: Available initially only from British Philatelic Bureau and philatelic counters.

25 June: Thomas Hardy stamp card (No. 127), price 18p.

Withdrawn in June

6 June: Royal Mail exhibition card No. 3. *Note:* Date of withdrawal changed from 2 May, as announced last month.

19 June: Wales 19p Advanced Coated Paper (issued 8 November 1988).

Railway Letter Stamps

The **Talyllyn Railway** intends to be the first preserved railway to operate a 24 hour steam service, appropriately called "Midsummer Night's Steam", on 23/24 June. One of the trains will have a travelling post office and the railway will be producing two TPO covers in conjunction with the event. One cover will bear a 20p railway letter stamp (inscribed in English) with an additional bilingual 5p/c stamp cancelled "TPO Night Up". The second will have a 20p inscribed in Welsh plus the 5p/c cancelled "TPO Night Down". The price will be £2 per cover plus 30p postage. Orders/enquiries to: Sara Eade, Dept RL Stamps, Talyllyn Railway, Wharf Station, TYWYN, Gwynedd, LL36 9EY.

The **North Yorkshire Moors Railway** will issue its 36th stamp on 23 June; this comprises

the 20p North Yorkshireman Dining Car Train stamp (issued 16 August 1989) surcharged 25p (new railway letter fee) and overprinted with the Railway's wheel logo, printed in sheets of 12. On 1 July the Railway will issue stamp 37 — 20p definitive (9 September 1989) surcharged 25p



and overprinted DEVIATION/OPENED/1 JULY 1865, sheets of six. First day covers available for the two issues, price £1.50 each. Stamps at face value, add 20p postage to all orders under £1. Orders/enquiries to: Mrs M Atkins, 5 Tiber View, Brinsworth, ROTHERHAM, S Yorkshire, S60 5EA.

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