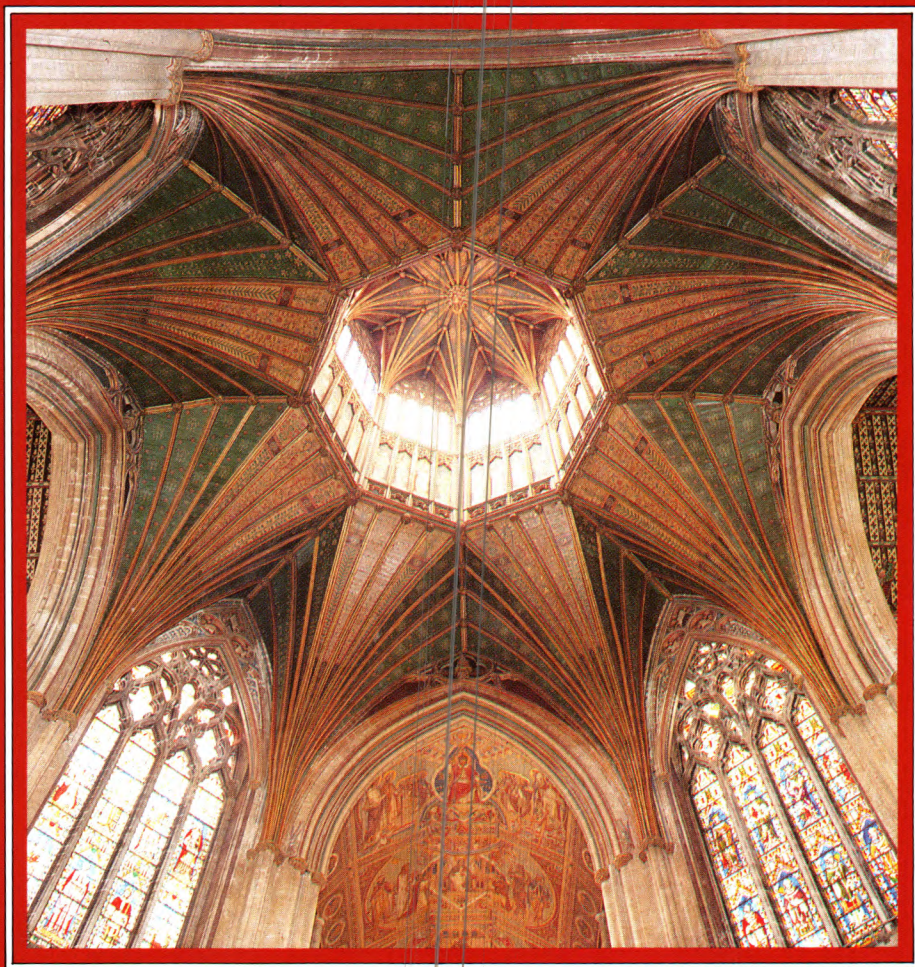


British Philatelic Bulletin

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Contents

- 51 The Making of the Lord Mayor
- 54 New Postal History Display at Bruce Castle
 - New Country Stamps
- 55 Royal Mail Yearbook 1989
 - Collectors' Pack 1989
 - Christmas Greetings Cards
- 56 Philatelic Terms Explained: Paquebot
- 57 Posting Boxes
 - Lord Mayor's Show Stamps
 - Correction
- 58 Design Matters
- 59 Bulletin Award
 - Price Increases
- 60 Exhibition Retrospect: Part 3 1960
- 62 Competition
- 63 Penny Posts
- 65 Great Britain Philatelic Society
- 66 Gems from the R M Phillips Collection
 - Christmas Gift Suggestion
- 67 Stampway to the World
- 68 Royal Mail Exhibition Card
 - Uniform Fourpenny Postage Special Handstamp
 - Book Review
 - New Railway Letter Stamp
- 69 Commemorative Covers
- 71 Falmouth Packet Service Exhibition
 - Student Stamp Designs
- 72 November Digest
 - Bulletin Back Numbers

Royal Mail Stamps Video

A Royal Mail Stamp Collecting Video went on sale at the British Philatelic Bureau, philatelic counters and post shops from late October, price £9.95. The video, aimed at young collectors, has been prepared to explain how to get the best from stamp collecting, giving practical advice about such topics as mounting and displaying stamps and information about the Post Office's Stamp Bug Club. Michaela Straachan, presenter of the "Wideawake" children's television programme, features in this new video.

1990 Stamp Programme

The proposed dates of issue are:

10 January	Special Definitives
23 January	RSPCA
6 March	Europa (Buildings)
20 March	Prestige book
10 April	Queen's Awards
3 May	Penny Black Miniature Sheet
5 June	Kew Gardens
10 July	Thomas Hardy
11 September	Gallantry
16 October	Astronomy
13 November	Christmas

Note additions and changes of dates from list in August Bulletin, page 290.

Philatelic Counters

The first of the new-style "Collections" counters (as announced here in June and October) was officially opened at Gloucester Post Office, King's Square, GLOUCESTER GL1 1AD on 2 October. Details of the opening of other refurbished "Collections" counters will be given as they become available.

A list of 17 offices where philatelic counter services are to be withdrawn after 17 October was published last month; Swindon should now be added to this list. The Philatelic Counter handstamps for these offices will be taken out of use after business on 1 November.

Stamp Rolls Delayed

Owing to production difficulties, issue of the new 15p and 20p rolls scheduled for 2 October in conjunction with the new tariffs, was delayed until 16 October. The rolls concerned are: RL (500 x 15p reeled endways), TL (500 x 20p endways), SF (1,000 x 15p sideways) and SG (1,000 x 20p sideways). We regret any inconvenience caused by the late issue.

Revised Prices

Following tariff increases on 2 October, prices for most stamped stationery items have been revised: standard aerogrammes are now 30p (packs of six £1.65); Royal Mail Envelopes first class 24p (£2.16 pack), second class 19p (£1.71 a pack); Swiftair packs — DL @ £2.05, C5 @ £2.10 and C4 @ £2.15; Registered Letter Envelopes G @ £1.85, H @ £1.90 and K @ £2.

The Making of the Lord Mayor

BARBARA LAST

Unlike other cities London has no charter of incorporation. The early kings were always in need of financial or political support, and in exchange merchants were granted special privileges and bargained for autonomous rule. At his coronation, William the Conqueror confirmed the rights already held by the citizens under Saxon kings, or even earlier, although he was quick to build his Tower of London (Great Britain S.G. 1054) as a very visible symbol of his power. In 1189 his great-great-grandson, Prince John, granted a "commune" to London's citizens, which was a sworn association of townsmen. The headman was given the title of "Mayor", a corruption of the French *Marie*, and London's first Mayor was Henry Fitz Ailwyn who held that office for more than 20 years. The new stamps, issued on 17 October, mark the 800th anniversary of the creation of London's Mayor.

In 1215 King John's Magna Carta confirmed the Corporation of London's right to choose its own Mayor by annual election, in those days an incredible privilege for the middle classes. The Mayor was one of the 25 men, all others being barons, who were appointed to enforce the terms of the Charter that a reluctant King John was forced to agree at Runnymede (USA S.G. 1247). The Corporation of London is, therefore, the oldest municipal corporation in England, older even than Parliament. They were thus assured of their "ancient liberties and free customs both by land and by water" on condition that the newly-elected Mayor should be pre-

sented to the king, or his justices, and swear an oath of allegiance. This is the origin of the Lord Mayor's Show, and the ancient custom of swearing in the new Lord Mayor who rode on horseback to Westminster to take the oath before the king. He travelled in state from the City, via the Strand, accompanied by his aldermen, pikemen, minstrels, liverymen and members of the guilds.

Medieval London

In medieval times the Freeman (GB S.G. 1325) with their trade and craft guilds wielded immense powers. Boys were bound apprentice for seven years, then through their guild aimed for the freedom of the City. The guilds developed into the present 84 livery companies of the City of London, the "Great Twelve" principal companies being headed by the Mercers. City government evolved from the ancient Court of Hustings to the modern Common Council, with elected representatives from 1346.

Since the 1970s aldermen have no longer been part of English politics, except in the City where each alderman must be a freeman. The Court of Aldermen and the Court of Common Council are held in the Guildhall under the presidency of the Lord Mayor. The title "Lord Mayor" was never officially bestowed, but as a courtesy title figured in latin in 13th century documents, and later in the English tongue became generally accepted. London is the only City to have the title "Lord Mayor" conferred by common usage:



Within the 677 acres of the “Squire Mile” of the City only the sovereign has precedence over the Lord Mayor. When The Queen enters the City at Temple Bar, the official entrance, the “surrender” of the Sword takes place, Her Majesty touching the hilt in token acknowledgement of the ritual permission to enter. The major roads into the City are guarded by charming heraldic dragons holding the City Shield which are part of the Arms of the City of London (GB S.G. 1239), the sword representing the blade that beheaded St Paul the Apostle and Martyr.



The Sheriff supports the Mayor, and attends Sessions at the Central Criminal Court (Old Bailey) where the dome is surmounted by the bronze figure of Justice (Mauritius S.G. 765). The Sheriff's office is of great antiquity, mentioned in the 7th century. Judicial duties are now left to professional lawyers, but the Lord Mayor presides over non-criminal or commercial courts within the City. Before prisons came under state control in 1877, the City was responsible for prisons within its boundaries.

Guildhall

The present Guildhall, built on earlier foundations, has from the 15th century been the seat of civic government and has, with the City, been devastated by two calamitous fires. The first was the Great Fire of 1666 (St Helena S.G. 214) — “Paul’s is burned and all Cheapside”, mourned Samuel Pepys (“Chepes” being the name given to the medieval markets of East Chepe stretching to the Tower, and West Chepe to St Paul’s). The Fire led to a concentration of commercial interests in the City — Lloyd’s started at Lloyd’s Coffee House in 1688 (Ascension S.G. 474); the Stock Exchange in Jonathan Miles’ Coffee House, Cornhill in 1773; the Bank



of England in 1694 in Mercer’s Hall; and the Royal Exchange in 1566 as a meeting place for merchants in lieu of St Paul’s nave (second building on Barbados S.G. 868). The great East India Company was established here in 1599; in 1688 another great trading venture — the Hudson’s Bay Company — was founded. Ships of these two companies have featured on stamps — the Indiaman *London* on GB S.G. 170 and the *Nonsuch* on Canada S.G. 624.

The second Fire of London was caused by the Blitz in 1940 — vividly depicted on the 1s 3d stamp in the 1965 Battle of Britain set (S.G. 678).



London’s Ambassador

Guildhall is the venue for the election of the Lord Mayor. Second only to the monarch he is Britain’s major host, receiving visiting heads of state and dispensing hospitality on a vast scale. Kitchens specially built on in 1500 ended the old custom of entertaining in the Mayor’s own home or Livery Hall. As foremost citizen the Lord Mayor is the symbol of London’s power and ambassador abroad, delivering more than 1,000 speeches, attending endless banquets, and performing innumerable charitable duties during his year of office. Any City freeman who has served as alderman and Sheriff is eligible for election on Michaelmas Day, 29 September. Bearing posies, efficacious against the plague, they go in robed procession to St Lawrence

Jewry, alongside Guildhall. Dick Whittington initiated this tradition to encourage the citizens to make their nominations "peaceably and amicably without any clamour". Dame Mary Donaldson became, in 1983, the only woman to serve as Lord Mayor of London.

Silence Ceremony

The Mayor elect makes his Admission in Guildhall in November, and thereafter the outgoing Mayor ceremoniously, and in complete silence, offers his successor the mayoral chair and City insignia, and the scarlet-robed aldermen file past with bows. As he leaves to a trumpet fanfare, the City bells acclaim their new first citizen, head of the Corporation, chief City magistrate and Admiral of the Port of London — a man elected to the highest civic appointment in the land, with the status of an earl.

The next day, the Lord Mayor's Show takes place. John Norman in 1453 was the first to travel in great pomp by water to Westminster, rowed by silver oars. Water processions ceased last century. Paul Cox's se-tenant strip of five 20p stamps has captured the colour and exuberance of this annual Show as it rolls down from Guildhall to the Law Courts in the Strand, since 1881 the terminus of the Procession. There the Lord Mayor takes his oath before the Lord Chief Justice and Judges of the Queen's Bench Division, pausing on the way for a blessing by the Dean and Chapter of St Paul's. These lively stamps feature famous landmarks on the way — according to the designer, Mansion House, Guildhall, the two end turrets of the Bank of England, National Westminster Tower, Royal Exchange, Lloyd's, corner across from Mansion House, St Paul's and Law Courts. The silver-gilt Mace and Sword are carried before him. The carved and gilded coach drawn by six greys, has for some 230 years carried the Lord Mayor on this one occasion each year, and in each Coronation procession of a new sovereign.

Dick Whittington

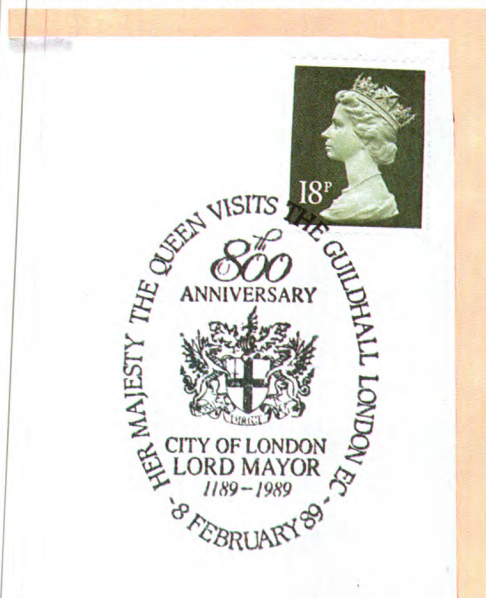
In myth and pantomime (GB S.G. 1303), Dick Whittington was a poor orphan who walked to London with his cat (GB S.G. 1307). After hearing the bells of St Mary-le-Bow, Cheapside, pealing "Turn again, Whittington, Lord Mayor of London", he returned to the City and rose to fame and fortune. In reality Richard Whytngdone (c.1357-1423), was the third son of Sir William of Pauntley, Gloucestershire, and was in succession elected Alderman and Sheriff of

London, and thrice Master of the Mercers. He was immensely rich, becoming Lord Mayor three times. He supplied Richard II and Henry IV with cloth of gold, sumptuous fabrics and jewels, and lent more gold to the impecunious King than any other London merchant. Most of these debts were repaid, not in cash, but through a series of royal appointments or sources of royal revenue, for instance being allowed to export wool without paying tax until the loan was discharged.

Whittington was a medieval magnate who used his great wealth to help prisoners, the sick and the poor. He founded Guildhall library, built almshouses and the south gate of St Bartholomew's Hospital, rebuilt the noisome Newgate gaol, and provided drinking fountains and the best appointed public lavatories for 128 men and women! His success and benevolence made him a legend within 10 years of his death.

The pagentry of the Lord Mayor's Show retains its basic constitutional purpose. It swears fealty to the Crown, but proclaims London's ancient right to elect its own Lord Mayor, independent of party politics, and without interference from king or national government.

The author acknowledges the assistance of the Guildhall authorities in preparing this article.



Special handstamp used on 8 February 1989 to mark The Queen's visit to the Guildhall in 800th anniversary year

New Postal History Display at Bruce Castle

Bruce Castle in north London now houses the local history museum of the London Borough of Haringey. It is well known to postal historians as the home of Sir Rowland Hill and the repository of the W V Morten collection of postal history documents and artefacts. This collection was bought from Morten by the Union of Postal Workers (now the Union of Communications Workers) in 1923 and parts of it have been on display at Bruce Castle since 1928.

On 27 September, Mr D W Walsh, the Union's General Treasurer, and the Mayor of Haringey officially opened the Museum's new "Communications" gallery which shows many of the artefacts to great effect. About one-third of the artefacts from the collection are on show but only a tiny number of the hundreds of thousands of documents (these can be seen by appointment). The display is arranged in six wall panels and six display cases. The section dealing with Mail Coaches and Post Boys includes a fine royal coat of arms from a mail coach door panel, and large over-boots worn by post boys over their own footwear. The metal hat worn by post boys for protection looks extremely uncomfortable. The two attractive jugs depicting mail coaches (one of which was made in Bristol in c. 1784, the year mail coaches were introduced), and the "Yard o' Tin" mail coach post horn are worth seeing.

There are various items relating to Rowland Hill (and a statue of him in the entrance hall) and delightful artefacts connected with letter writing of yesteryear - quills, inkstands and sanders and a lovely inlaid sandalwood box containing multiple headed seal dies. Amongst the stamp boxes displayed is a nice 19th century nest of boxes made from used postage stamps. Morten was employed in the Post Office telephone service and so, not surprisingly, the display includes early telegraph and telephone equipment. We hope to illustrate some of the items from the collection in future issues of the *Bulletin*.

Bruce Castle Museum, in Lordship Lane, LONDON N17 8NU (Tel. 01-808 8722), is open daily from 1pm to 5pm, admission free. Postcards and prints of mail coaches are available.

Front Cover: Reproduction of the Octagon and Lantern Tower, Ely Cathedral, courtesy of Judges Postcards Limited, Hastings.

New Country Stamps

Illustrated here are the new 15p, 20p, 24p and 34p Country stamps for Northern Ireland, Scotland and Wales, to be issued on 28 November. The 15p stamps have one phosphor band; the other values are on ACP. Details of printing plate numbers used will be published later.



Collectors' Pack 1989

The 1989 edition of the Collectors' Pack will also go on sale on 14 November, priced £9.75. It will be available from the British Philatelic Bureau, philatelic counters, most main post offices and some sub-offices. The pack will contain all 34 special stamps issued during 1989 but not the Industrial Archaeology miniature sheet; the stamps are mounted on a quality display board. In addition to the stamps, there is a colourful and informative folder giving background details about each of the stamp subjects.



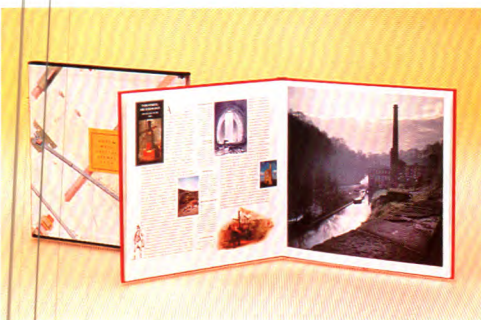
Royal Mail Yearbook 1989

On 14 November, coinciding with the issue of the Christmas stamps, Volume 6 of the Royal Mail Special Stamps Yearbook, will be published. This very interesting and beautifully illustrated book contains background information about the development and production of all the special stamps issued in 1989.

The book is hardbound with a matching slipcase and includes sets of the Birds, Food & Farming, Anniversaries, Games & Toys, Industrial Archaeology (stamps & miniature sheet), Microscopes, Lord Mayor's Show and Christmas issues. It is available from the British Philatelic Bureau, philatelic counters, main post

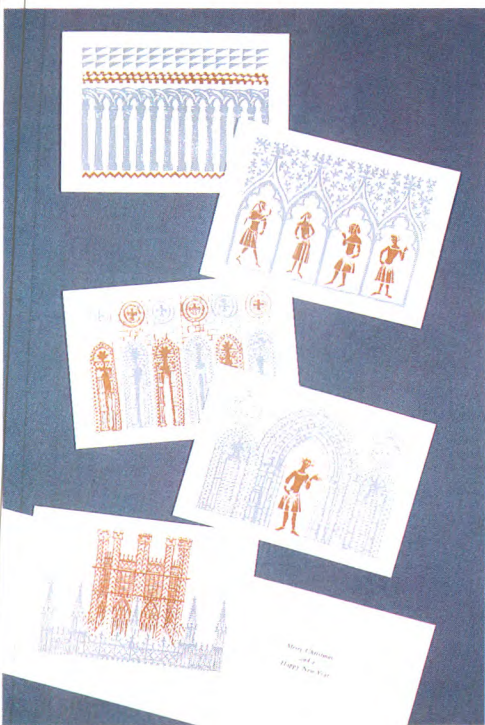
offices and some sub-offices.

The book costs £17.50 (the stamps have a face value of £10.38 including miniature sheet valued at £1.40).



Christmas Greetings Cards

Packs of Christmas cards featuring enlarged reproductions of the five 1989 Christmas stamps went on sale at the British Philatelic Bureau and philatelic counters on 30 October. The packs contain 10 cards, comprising two of each of the five designs. Price £1.99 per pack. These unique cards have the added attraction of being able to be sent with matching stamps on the envelopes.



Philatelic Terms Explained

KENNETH F CHAPMAN

No.31 Paquebot

The word PAQUEBOT in a cancellation applied to mail handled by any member-country of the Universal Postal Union has a specific purpose, that is, to cancel stamps not used in their country of issue in the normal course. The fact that PAQUEBOT cancellations are less frequently used these days merely reflects the decline in international sea-going passenger traffic.

The word itself is French for "packet boat", a reminder of the days when armed "packets" were operating as mail-carrying ships under contract to the General Post Office.

International maritime law decrees that a ship, wherever it may be, is part of the territory of the country in which it is registered. Therefore, the stamps valid for use on board are those of the ship's nationality. A passenger, of whatever nationality, cruising in a British ship buys, and uses, British stamps for mail *posted on board*. Mail-carrying ships put ashore all such mail at most ports of call.

At the UPU Congress held in Vienna in 1891, the subject of handling mail posted on board ship was discussed and at the following Congress, held in Washington in 1897, the word *Paquebot* was officially adopted to describe mail posted on board ship and it was agreed that all letters and postcards correctly franked with stamps of the ship's country of registration would be accepted by the postal authorities of the receiving port for onward transmission. To account for the use, say, of British stamps on mail handled by Cape Town in South Africa, all such mail was cancelled PAQUEBOT, thus validating the use of the stamps and preventing any postal official further along the handling process from treating the letter as unpaid and charging postage due.

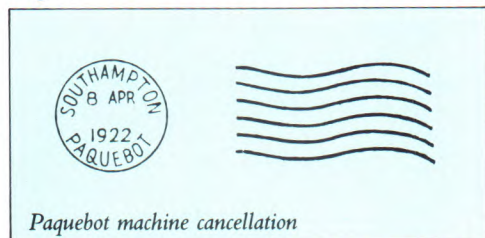
Quite naturally it is British stamps cancelled PAQUEBOT at a foreign port which are most usually seen here since the majority of mail posted on board British ships is from cruising holiday-makers writing home on the "wish you were here" principle.

The marks themselves, expressed in French

as the official language of the UPU, range from a straight line PAQUEBOT (varying slightly in size and style from port to port), to circular handstamps including the date and port name (e.g. PAQUEBOT 1 SP 35 LIVERPOOL).



Where there was a heavy mail, usually from trans-Atlantic liners, major ports such as London, Plymouth and Southampton, sometimes used machine cancellations either with straight lines, in which case PAQUEBOT appeared in the accompanying datestamps, or slogan types where the Paquebot reference replaced the slogan.



The main work on Paquebot markings is Roger Hosking's *Paquebot Cancellations of the World* (2nd edition, 1987).

Posting Boxes

No.105. Featured this month is the post office and white posting box on Eday, one of the northern isles in the Orkney group, some 14 miles north east of Kirkwall, the main town. The isle of Eday is 7½ miles long, 2½ miles at its greatest width and has a population of about 200. The main economic activities are sheep farming and sandstone quarrying.



A postal receiving house was established in 1857 and the present office – at Backaland on the south of the island – opened in 1898. The original Eday office, at the north end of the island closed by 1970. Details of the postal service can be found in James Mackay's *Islands Postal History Series: No. 7 Orkney & Shetland*, published in 1979.

The photographs were supplied by John Singleton of West Yorkshire who took them in 1981. The second illustration, of the back of the building, shows the entrance to the post office. Eday may be one of The Post Office's most remote offices but it still provides a useful service to the community.

Also illustrated this month is the replica Penfold letter box at Blists Hill, near Ironbridge in



Shropshire. Details of this and other replica boxes at Nairn in Scotland and at the Waterways Museum at Gloucester were given in last month's *Bulletin* (page 39).

In the September *Bulletin* we featured a lamp box now in Alaska. The collection plate shows it was originally at Albert Park Road and we asked if any readers knew where this street is or was. Two readers, Geoffrey Isherwood and John Rhodes, report that there is such a road in Salford; Mr Isherwood has a special interest as he was born in that road.

Mr D C Powell of Malvern, Worcestershire, tells us that there is also an Albert Park Road in his town and Harold Foulkes of Manchester believes this to be the original site of the box as he recalls his late father-in-law referring to a George V box in Albert Park Road, Malvern.

Lord Mayor's Show Stamps

The cylinders and colours used were as follows: 1A (gold) 1B (lemon) 1C (rose) 1D (orange) 1E (pale blue) 1F (black).

Correction

Readers will have realised that the caption to the second illustration on page 8 of the September *Bulletin* was incorrect; Reginald M Phillips is shown on the left of the photograph, stamp designer David Gentleman on the right. Apologies for any confusion.

Design Matters

BARRY ROBINSON

Head of Design, Royal Mail Stamps & Philately

There have been many letters in response to my "Design Matters" articles in previous issues, in particular my comments on designs from other administrations, in May 1989. One is from Eric Cowley (Hon Secretary of the RAFLET Stamp Club and Editor of *Raflet Bulletin*) taking me to task for extolling the virtues of Dutch stamp design and another, reproduced below, from Allan Deeds who was resident in Nigeria for 12 years. My comments on their views are given after Mr Deeds's letter.

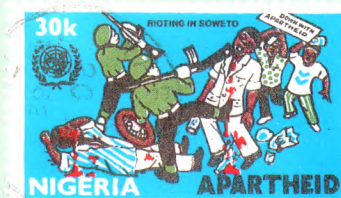
Dear Editor,

I was interested in the comments made by Barry Robinson in his article "Design Matters" (May Bulletin), in which he suggests that each nation should use exclusively its own designers, printers and paper.

Nigeria first started using its own artists in 1961, when the well-known artist Ben Enweonu (as well as S. Bede and C. Adesina) contributed successful designs for the First Anniversary of Independence issue. Many Nigerians have been involved in the design of their stamps since that time. In 1969, the Nigerian Security Printing & Minting Company on Victoria Island, Lagos was equipped to print postage stamps and, since then, Nigeria has had a policy of printing all its stamps on Victoria Island and of employing only Nigerian artists.

Unfortunately, the NSPMC only appears to be able to print stamps in one size, 36.8 x 11.6mm (either horizontal or vertical format), which turns out to be somewhat limiting.

Even more unfortunate is the fact that many of the artists selected simply cannot draw. Faults range from an inability to handle perspective (e.g. S A M Eluare's designs for the 18k. Universal Primary Education stamp of 1976, S.G. 359, and the 5k. of the current definitive series, S.G. 515); drawing body parts out of proportion (e.g. the anonymous 18k. stamp of the Year of the Child issue of 1979, S.G. 398) and an inability to draw the human face (e.g. J Salisu's design for the 5k. Operation Feed the Nation issue of 1978, S.G. 381). Nigerian



stamps must surely have reached their nadir with Godrick Osuji's designs for the Anti-Apartheid issue of 1981 (S.G. 427-8); the general artistic incompetence displayed on these two stamps makes me wonder where Osuji obtained his qualifications. Sadly, the two most capable Nigerian artists in the field, Austin Onwudimegwu and Erhaber Emekpae, seem to have stopped designing stamps.

Nigeria probably embarked on its present stamp issuing policy more out of a desire to conserve foreign exchange than out of a sense of

national pride. It is therefore hardly surprising that the general standard of stamp design is so low. The situation is not helped by the fact that only an infinitesimal proportion of the Nigerian population bother to notice their stamps, beyond licking the backs and sticking them on the envelope.

As I see it, a self-contained national stamp issuing policy can only be successful if the country concerned has a large corpus of competent artists and is prepared to devote adequate resources to design and production and, most importantly, where there is a substantial number of people who look critically at the stamps that they use.

ALLAN DEEDS, Didcot, Oxon.

To put it mildly, Mr Cowley and his fellow club members did not share my opinion of the design qualities of Dutch stamps and said that they were "certainly not considered desirable by collectors". In actual fact, I don't think we are disagreeing but it is important to establish what is meant by the word "design". Design is as much a problem-solving process as it is a visual process. For example, it is possible to "design" a computer program which has no visual manifestation. In analysing a design, one has to take into account the problem that the designer is seeking to solve. In the case of Dutch stamps, their priority might not be to produce stamps that just have a visual appeal to the collector but to use them as ambassadors for the country and project Holland as a modern and progressive nation.

Returning to Allan Deeds's letter about Nigerian stamps, I suspect that the administration has not really thought through and defined the problem of exactly what they wish to achieve with their stamps except, as he suggests, to conserve foreign exchange rather than a sense of national pride, which is a pity because they have gone some way down the road of the policy I was advocating of each nation using its own resources.

I think the problem is partly due to the fact that European culture, indirectly, has such a powerful influence on other countries around the world. This is even true of a successful nation, such as Japan, where European style art seems to be more highly regarded than their traditional paintings within Japan.

It looks to me that, rather than having total confidence in their own artistic style, the Niger-

ians have had one eye on what they feel is acceptable to "European taste" and have fallen between the two.

I am still convinced that if they had a conviction in their own abilities, they could have produced more powerful designs than these, which would have had a far greater impact on their own nationals. However, at least they have gone some way down the road and let's hope they can develop it further.

I am pleased to give Bulletin space to this discussion of stamp design and would welcome further letters for publication, and hopefully, comment from Barry Robinson. Please keep the letters brief. I must admit to not having, until comparatively recently, given much thought to stamp design although I have collected stamps for 32 years. Collectors collect for different reasons, some are interested in the technicalities of stamp printing, others (like me) are interested in the passage of mails through the post, others collect stamps to form thematic collections and some are interested in the design of stamps and the work of particular artists. All are legitimate forms of collecting and we all have opinions to offer, particularly on the question of stamp design. At the end of the day however we should all remember just what a stamp is - a receipt for the prepayment of postage. I think it does us all good occasionally to sit back and reflect on that. Ed.

Bulletin Award

We are pleased to announce the award of a Vermeil Certificate by the Cardinal Spellman Philatelic Museum, Inc. of Weston Massachusetts to the *British Philatelic Bulletin* at the Museum's 13th Annual Philatelic Literature Fair earlier this year.

Price Increases

Certain Royal Mail philatelic products were increased in price from 2 October: Stamp Cards (PHQ) now cost 18p each, first day envelopes 18p, large FDC, Presentation Pack and Postcard albums £12.95 each, small FDC album £8.75, FDC/PP/Postcard album leaves £3.75, large stock books £19.95. The revised subscriptions for the *Bulletin* are given on the back cover. The *British Postmark Bulletin* is now £8 p.a. inland, £10 Europe and £18 Air Mail. The charges for sponsoring postmark slogans have been increased, the charges for special handstamps were unaltered.

Exhibition Retrospect

Part 3: 1960

JAMES NEGUS

The London International Stamp Exhibition of 1960 adopted no short-hand acronym but made its identity clear with extensive use of the Tudor Rose as its emblem. It was held at the Royal Festival Hall from 9 to 16 July 1960, organised by the Royal Philatelic Society and the British Philatelic Association. A distinguished Executive Committee chaired by Ewart ("Ebby") Gerrish had as its joint Vice-Chairmen, H R Holmes and Robson Lowe. By sensible decision, the annual Philatelic Congress of Great Britain took place concurrently, meeting in the Festival Hall Auditorium from 12 to 14 July with Major Adrian Hopkins in the Chair.

The Exhibition in 1960 was of special note. The Grand Prix, the highest possible award, went to Reginald M Phillips for the display from his remarkable Great Britain collection.

No part of this had ever been exhibited previously, though its owner had patiently formed it over 30 years as a complete record of 19th century British postage stamps. In 1965 the Postmaster General (Anthony Wedgwood-Benn) was able to announce that Mr Phillips had donated the collection to the nation for "permanent preservation as a national treasure". On this basis was founded the National Postal Museum.

The British Post Office showed impressive historic documents and registration sheets from their archives at the 1960 Exhibition. Rather surprisingly, the two stamps (3d and 1s 3d) marking the Tercentenary of the General Letter Office were released on 7 July, two days before it opened. Thus, though often found on souvenir mail, they had no first-day use as such at Festival Hall. Commemorative covers for the issue were produced by the Exhibition organisers (Fig. 1), illustrated with the 1660 Post Office Charter, the 1760 Old General Post Office in Lombard Street, and a mail coach of 1860. An informative stiffener explained and further illustrated the commemoration.

The Exhibition's own official envelope (Fig. 2) showed an aerial view, with the Houses of Parliament (left) across the River Thames from Festival Hall. It too, had a useful stiffener



Fig. 1 Post Office Tercentenary cover and Exhibition handstamp

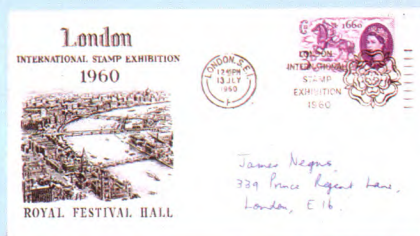


Fig. 2 Exhibition cover and machine cancel

illustrating the types of Maltese Cross cancellation and affirming that this had been adapted from the Tudor Rose, motif of the Exhibition. The Tercentenary and the Exhibition envelopes were priced at 6d (2½p) each, inclusive of stiffeners.

Exhibition Postmarks

The Tudor Rose appears again in the two special Exhibition cancellations. As seen from Fig. 2, ordinary mail received a duplex machine cancel made up of a London S.E.1 datestamp and a Tudor Rose with Exhibition slogan. Two machines were in use, the datestamp showing index "C" or "F" on 9 July and "F" only on 9-13 and 15-16 July. The intervening day, 14 July, saw the Tudor Rose replaced by a slogan for the Philatelic Congress, with the datestamp again having "F" index.

An interesting and relevant handstamp was also evolved for the Exhibition. Four of this

design were employed, three at Festival Hall for express and registered mail, while the fourth at London S.E. District Office cancelled packets and any ordinary items missed by the machine cancel. The handstamp used a date in the centre of the Tudor Rose reminiscent of the London Bishop Mark, namely JY (for July) above a day-numeral that ranged from 9 to 16 to cover the whole period of opening. This large (38mm diameter) handstamp can be seen on the cover in Fig. 1.

Souvenir Sheets & Labels

The Bishop Mark had been featured in the souvenir sheetlet released in January 1960 to publicise the Exhibition. This most interesting item cost 1s 6d (7½p) and is a block of 12 labels with gum, litho-printed and line-perf. 11 (Fig. 3). Each shows the famous portrait of Colonel Henry Bishop and his little dog, painted by Starke in 1685 and hanging at Bishop's birth-place, Parham in Sussex. Its then owner lent it for display with the Post Office exhibit as complement to the issue of the General Letter Office commemoratives.

The caption at the foot of the sheetlet explained: "Tercentenary of the appointment of



Fig. 3 Bishop Mark souvenir sheetlet

Colonel Henry Bishop, First Postmaster-General of the United Kingdom, 1660-1663, who wrote 'A stamp is invented which is putt upon every letter'. The designed served as the model for the first post office stamps of England,

Scotland, Ireland and six overseas possessions". The 12 labels, printed in orange-red and black, illustrate thus with the different types and one for each month. Some dates chosen have special significance: note Dublin, 17 March (St Patrick's Day); London, 23 April (St George's Day) and Philadelphia, 4 July (American Independence Day).

The word "stamp" in the caption has its meaning of a "datestamp", Bishop's invention to check on the frequent complaints of delay in transmission, current in his times. Readers of the *Bulletin* will recall Tony Gammons's article on Bishop and the Post Office Charter of 1660, now reprinted in the NPM booklet *The Early Days of the Postal Service*. Bishop is also among the first of the important historical figures in the current series of the Museum's postcards, which began this July and will be complete by next May to promote the forthcoming International Exhibition, Stamp World London 90.



Fig. 4 Festival Hall publicity label

The 1960 Exhibition was also publicised by a label showing the Festival Hall (Fig. 4). This design was typographed in blue on various surface-coloured papers in sheetlets of 10 (5 x 2). Rouletted and with gum, the coloured papers seen are: rose, orange-vermilion, lemon, bright green and light blue.

An elegant souvenir sheet was produced photogravure by Harrison & Sons Ltd, reproducing six notable printing errors found on stamps from 1841 to 1959. Explanatory text in grey litho on the reverse effectively prevented cut-outs being mistaken for the originals, always a hazard with such well-produced but philatelically useful artefacts. The text is headed

"Stamps worth £10,000" but the sheet cost only 1s (5p) to acquire.

Like the previous one for the 1950 Exhibition, this imperforate sheet (Fig. 5) set the fashion for the very many that flourished for the next 25 years in commemoration of philatelic exhibitions. Progressive colour proofs from it are extant.

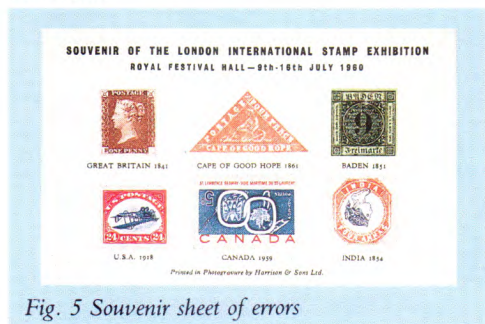


Fig. 5 Souvenir sheet of errors

The Venue

The 1960 Exhibition was not without its critics. The chosen venue had been the modern concert hall dating from the hugely successful Festival of Britain of 1951. However, it had the drawback that only the foyer and corridors could be used for exhibiting stamps. The frames had to be distributed over four floors and the upper two saw only a trickle of visitors in consequence. Regrettably, too, the 5,500 frames applied for had to be severely cut to one-fifth because of the lack of space.

But these shortcomings should be set against the importance of the event. It built upon experience gained at London 1950 and took place in less straitened times. It was a truly international affair, that, without any official financing, raised from amateur and professional Guarantors the respectable amount of £26,870 for initial expenses. Hundreds of societies and individuals made donations and revenue was forthcoming, too, from the 75 or so dealers who took stands.

It was too early for participation by overseas postal administrations, a common feature nowadays. But Her Majesty exhibited on the theme "Stamps of 100 Years Ago", there was a strong Court of Honour and notable Post Office exhibits. The competitive entries were of excellent quality, even apart from the sensational Phillips exhibit.

The 1960 International was a heartening event in British philatelic history and its mementoes are pleasantly collected by many.

Competition



Enter this month's competition and stand a chance of winning a presentation pack containing the current High Value (Castle) Definitives. Answer the questions below, the answers to which will be found in this *Bulletin*, and send, with your name and address, on a postcard to: November Bulletin Competition, National Postal Museum, King Edward Street, LONDON EC1A 1LP to arrive by 29 December.

The senders of the first six all-correct entries drawn will be sent the presentation packs. Answers and winners' names will be published in the February *Bulletin*.

1. Who was the first Mayor of London, in 1189?
2. What is the date of issue of the 15p, 20p, 24p and 34p Country stamps?
3. In which London hall was the 1960 International Stamp Exhibition held?
4. What did William Dockwra, and others, establish in London in March 1680?
5. In which northern city is the Stampway to the World exhibition on show until next January?
6. On what date does the World Stamp Expo '89 exhibition open?

The competition is not open to staff of Royal Mail Stamps & Philately, the National Postal Museum, their agents and their families. No correspondence can be entered into; the Editor's decision will be final.

The winners of the August competition were: S Klar of London and Sonia May of Derbyshire (joint first prize), D Findlay of West Glamorgan, Mrs S Fisher of West Midlands, G K Morris of Australia, and R J Harris of Surrey.

The answers were: 1. Blue Fly, 2. Keith Bassford, 3. William Playfair, 4. 1 June 1989, 5. Rt. Hon John Smith, MP, 6. Sarah Amatt.

Our thanks to all who entered.

Cylinder News

Cylinders used for the 50p book issued on 2 October were B1 (blue) B3 (black) B85 (phosphor) and for the £1 book B8. The plate numbers for the £1.16 book containing four 29p litho-printed stamps were W1W1.

Penny Posts

JAMES MACKAY

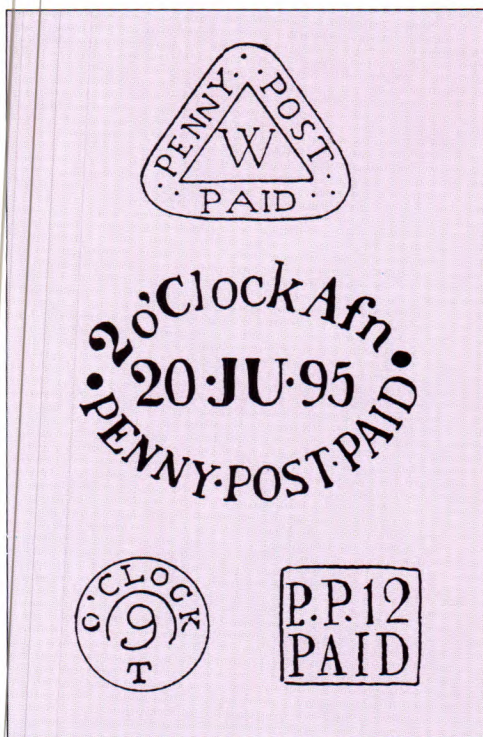
A lot of confusion exists concerning the Penny Posts. Many stamp collectors assume that the *Uniform Penny Post*, introduced in 1840, and for which the Penny Black was issued, was the beginning of a cheap postal system. In fact, the notion of penny postage goes back very much further.

It was on 27 March 1680 that three businessmen, William Dockwra, Dr Hugh Chamberlen and Robert Murray established a penny post in London. There were three main offices, at Charing Cross, Lime Street and the Temple, as well as several minor offices. At first letters were endorsed in manuscript "Penny Letter Pd", but soon a variety of triangular handstamps were in use. As these marks indicated the prepayment of postage they may be considered the first hand-struck postage stamps in England. Interestingly, they were not the first postage stamps for local posts; for Renouard de Villayer invented adhesive labels for use in his Paris *Petit Poste* of 1653. So far none of Villayer's *billets de porte payé* have come to light, though their existence is well documented in contemporary records.

The London Penny Post was incredibly advanced for its time. Not only did it provide for prepayment of postage, but letters were marked with the *time* at which they were posted, as well as the date; and there was provision for the transmission of parcels and the registration of valuable letters and packets. The service was too successful, however, for it was suppressed by the government in November 1682; but it was re-opened the following month under the auspices of the Post Office.

Government Penny Post

The government penny post operated in the London area for over a century. It was reformed in 1794 and continued till 1801 when the basic charge was doubled as a result of the inflation that came in the wake of the French Revolutionary War. As the London Twopenny Post it then continued till 1839. The London Penny Post produced a vast array of postal markings for both paid and unpaid letters, from the main



Various Penny Post handstamps, Dockwra handstamp at top

offices as well as the numerous receiving houses (or sub post offices).

By an Act of 1765 (5 George III c. 25) the Postmaster General obtained powers to establish local penny posts in other parts of the British Isles as well as the British colonies in America. It is clear that many unofficial, private local posts existed in Britain at this time and some of them survived till the 1840s; but as official penny posts were established, these private posts were abolished.

There was no immediate rush to take advantage of the 1765 Act. In 1773 an official network of penny posts was established in Dublin; and in the same year "Indian Peter" Williamson opened his private penny post serving Edinburgh and Leith. Williamson's penny post operated suc-

cessfully for 20 years before it was taken over by the Post Office. This stimulated an interest in official penny posts in other parts of the country. Birmingham, Bristol, Exeter, Leeds, Liverpool, Manchester and Norwich were chosen for an experiment, and to Manchester fell the honour for having the first provincial penny post, established on 13 April 1793, with four receiving houses in the city and three in the suburbs. Bristol's penny post was inaugurated on 3 July 1793, followed by Birmingham on 27 August. Liverpool and Glasgow adopted penny posts in 1801.

The number of local penny posts, operating from the hub of towns and cities and often serving outlying suburbs and villages in the surrounding countryside, grew steadily from 1808 onwards. By the 1830s there were few parts of the country which did not have such a local postal service.

PLYMOUTH
1834 AP 21
PY POST

*Brighthouse
Penny Post*

St James's St
1 py P. Paid

*Terrington
Penny Post*

Interesting Postmarks

The postmarks used by these local posts are of tremendous interest and are much sought after. The usual pattern showed the name of a town, followed by PENNY POST, framed or unframed, in a wide variety of lettering. In some cases stamps of this type were used at the receiving houses themselves; but in the larger towns it was

more usual for the receiving houses to use a small postmark merely bearing a number. The Glasgow penny post receiving houses eventually had numbers from 1 to 41. These numbers were allocated on an alphabetical basis and every time a new receiving office was opened the numbers had to be reallocated, so that offices like Parkhead or Rutherglen are known to have used many numbers in little more than a decade. Some penny post offices had stamps which showed both their own name and numerals — Newent, Oldham, Ottery and Seaton come into this unusual category.

The postmarks of the penny posts were, for the most part, undated; but penny post date-stamps were used in the largest cities and also, curiously, in the West Country, at Bath, Blandford, Bristol, Devonport, Exeter, Plymouth and Taunton.

High Rates of Postage

Outside the perimeter of the local posts, charges escalated in the aftermath of the Napoleonic Wars. By the mid-1830s high postal rates were being regarded as a barrier to better communications and commerce and many businessmen and politicians began looking for ways of reforming the system. In February 1837 Rowland Hill published his radical book entitled *Post Office Reform* and elaborated his daring plan for a single low rate of postage, to be applied nationwide, regardless of the number of sheets comprising the letter or the distance it travelled.

An Act for the Regulation of the Duties on Postage was passed in August 1839, providing the powers to institute a single uniform system based on a penny. The Treasury, however, feared that this would lead to a deluge of mail, and consequently a uniform rate of 4d was originally adopted experimentally. Uniform Fourpenny Postage lasted from 3 December 1839 till 9 January 1840. This did not, of course, affect any lower rates then in existence such as the London Twopenny and Threepenny Posts, and the provincial penny posts.

On 10 January 1840, however, all these rates were replaced by a single system based on a penny per half ounce. As the adhesive stamps were not ready when Uniform Penny Postage came into being it was left to postmasters to devise their own handstruck postage stamps. Numerous different types have been recorded. As a rule they incorporated the office name and PENNY PAID, "P 1d", or some other variation, but many of them omitted the office name and

consisted of the value alone, sometimes reduced to a numeral "1". As well as handstruck marks, there were many manuscript marks, invariably rendered in red ink. These marks were gradually phased out by about 1850, as the new-fangled adhesive stamps won more general acceptance.

After 1840

Penny postage survived in the United Kingdom until 1918, but in the closing months of the First World War the minimum letter rate was raised to 1½d, and then temporarily to 2d, before reverting to 1½d in 1922. Sadly, postwar inflation prevented the Post Office from resuming the penny rate, but it survived till 1951 as a special rate on packets and parcels of Braille reading matter for the blind.

During the latter part of the 19th century the Post Office effectively reduced postal rates by increasing the weight permitted for transmission at the penny rate. This process peaked in 1897 when quite bulky packets, weighing up to four ounces, could be sent for a penny. This continued till February 1915 when a rate of a penny an ounce was adopted.

Empire Penny Postage

The next stage was to extend the benefits of penny postage throughout the British Empire. Elihu Burritt, and later Sir John Henniker Heaton MP, were the champions of Ocean Penny Postage, linking the UK and North America. At the end of 1898 Imperial Penny Postage for half-ounce letters was adopted throughout the British Empire, and to celebrate this Canada issued the well-known "Xmas 1898" map stamp. New Zealand came into line



on New Year's Day 1901, but went a step further by issuing a 1d stamp inscribed "Universal Postage". Sadly, a penny post never became universal, although the penny rate was extended to the USA in 1907.

It should also be noted that in America the word "penny" is synonymous with "cent".

Many of the private local posts that proliferated in the USA in the 1840s and 1850s charged 1c for delivery and alluded to the fact in their titles. Stamps may be found with such names as Barr's Penny Dispatch (1858), Blood's Penny Post (1843-8), Brady & Co Chicago Penny Post (1857), Floyd's Penny Post (1860), California Penny Post (1855), Chicago Penny Post (1862), Dupuy & Schenk Penny Post (1846), Penny Express Company (1866) and Teese & Co Penny Post (1852).

Interestingly, there have been two one-day revivals of "penny posts" in recent years. On 3 January 1984 the Irish Post Office celebrated the introduction of *An Post* by permitting a penny rate for one day only. Distinctive slogans inscribed PENNY POST DAY were used at Dublin, Cavan, Cork, Donegal, Dundalk, Galway, Limerick and Waterford. New Zealand adopted



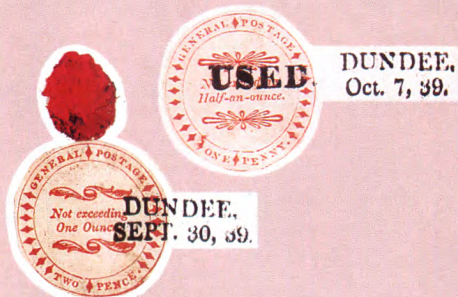
a similar measure on 1 April 1987 to celebrate Vesting Day of NZ Post — only the rate was 1c (about a third of a penny at the then rate of exchange). Covers bearing 1c stamps were permitted for one day only provided they were endorsed PENNY POST. Exceptionally the Vesting Day FDC handstamp was used on 1c definitives posted at Auckland.

Great Britain Philatelic Society

The GBPS, founded in 1955, is the leading GB society, dedicated to all aspects of GB philately — stamps, postal stationery and postal history. The Society publishes the prestigious *GB Journal* and holds regular meetings. Displays to be given on 18 November are: "Surface Printed Odds and Ends" by Peter F Young (11am) and "Illustrated and Pictorial Envelopes of the 19th Century" by Ritchie Bodily (2pm). The meeting will be held at the British Philatelic Centre, 107 Charterhouse Street, LONDON EC1M 6PT. Details of the Society can be obtained from the Hon. Secretary: M Baker, Ferndown, Doggetts Wood Close, CHALFONT ST GILES, Bucks, HP8 4TL.

Gems from the R M Phillips Collection

169. Treasury Competition



Some people argue strongly that the Dundee bookseller and printer James Chalmers (1782-1853) invented the adhesive postage stamp in 1834. Others argue, equally strongly, that he didn't.

Not in dispute, however, is the fact that Chalmers suggested "slips", or stamps as we would now call them, in correspondence with Robert Wallace, MP in December 1837 and in a printed leaflet sent to the Secretary of the Post Office in February 1838. This leaflet included a square design worded "General Postage/NOT/EXCEEDING/HALF/AN OUNCE./One Penny" and a specimen cancellation "DUNDEE/10th February, 1838".

Chalmers submitted two sets of entries to the Treasury Competition, in September and October 1839. These are of a basic circular design, with variations in wording and ornamentation. Two of the three in the Phillips Collection are shown here, the first two worded "GENERAL POSTAGE/Not exceeding/Half-an-ounce/ONE PENNY" and "Not exceeding/one ounce/TWO PENCE", both printed in red. The 1d design is cancelled "USED DUNDEE/Oct. 7, 39"; the 2d design "DUNDEE/SEPT. 30 39". The 2d design is on a cover bearing the Treasury Competition reference number 22290/39.

Not shown is a similar design, in black, worded "... Not ex. half an oz./1d./ONE PENNY", also cancelled with the 7 October 1839 handstamp.

Chalmers was featured on the cover of a £1.43 book, in the Postal History series, issued on 1 February 1982 and special handstamps were used that year to mark the bicentenary of his birth.

Treasury Competition essays in the Phillips Collection can be seen at the National Postal Museum during normal hours: 9.30am to 4.30pm Monday to Thursday, 9.30am to 4pm Friday.

Christmas Gift Suggestion

Readers wondering what appropriate gift to give a philatelist this Christmas should consider a Gift Package including an Annual Subscription to the Association of Friends of the National Postal Museum. The gift-wrapped package will comprise all postcards issued by the Museum since 1 April 1989, a copy of the Museum's Annual Report, *The Philatelic Year 1988* and a copy of the latest issue of the Friends' own magazine *Cross Post*.

The cards feature the Penny Black, Brighton Transorma letter sorting machine, postal uniforms and important personalities in the history of the post. The *Philatelic Year* report gives details of Museum research, publications and other activities and contains a particularly useful account of the conservation work of the NPM.

There is an article on the Framma machine, one of which is now installed in the Museum and issues 'Specimen' labels (values 0.01 to 0.017[p]) to visitors. One of these labels, value 0.00 is included in the report. The latest issue of *Cross Post* includes a feature on the work of the Stamp Advisory Committee and a list of abbreviations used in postmarks.

To order one (or more) of these Gift Packs, send a cheque for £10 (each) payable to "Friends of the National Postal Museum" to the Secretary/Treasurer, Friends of the Museum, National Postal Museum, King Edward Street, LONDON EC1A 1LP. Please state clearly the name and address of the person you want the package sent to. A message can be enclosed with the package if you so wish. To ensure delivery by Christmas, please send orders not later than 8 December.

Stampway to the World

This popular and well-received exhibition opened at the Museum of Science & Engineering in Newcastle-upon-Tyne on 24 August and will run until 27 January 1990. This follows successful showings in Liverpool (September/November 1988) and Manchester (March/June 1989). The displays are aimed at getting non-collectors interested in the hobby but existing collectors will also find much of interest.

The display begins with two introductory panels "A Stamp is Born" telling the familiar (to stamp collectors) story of Sir Rowland Hill and the introduction of the Penny Black before moving on to the issues of Great Britain. On display are examples of high value and commemorative stamps and a thematic look at British stamps featuring Royal events, Anniversaries, Sport, Arts, Environment, Achievements and Architecture.

From Britain, the displays lead on to displays of stamps from the Channel Islands, Isle of Man, Republic of Ireland and other European countries. The wartime issues of Guernsey and Jersey are shown as well as the many colourful issues since postal independence. For Ireland, visitors are reminded that British stamps were once in use. The many political changes in Europe has been mirrored in the stamp issues; designs are nowadays carefully chosen as most countries "realise that stamps are ambassadors".

The section on "World Stamps" takes the visitor on a journey beginning in North America with the USA and Canada, then on to Central and South America, across to Africa, through the Middle East to the exotic Far East and on to Australia and New Zealand, ending with the romantic Pacific Islands and Antarctica. For those who haven't collected stamps since school-days, the great variety of modern stamps may come as a pleasant surprise.

No exhibition these days is complete without a substantial thematic section and here 12 popular collecting areas are represented: Space & Communications, Music, Art & Architecture, Flowers & Butterflies, Birds & Fish, Animals, Sport, Aviation & Railways, Ships, Europa and Royalty.

The Postal History section deals with the mail coaches, hovercraft mail, the Post Office Railway, Airmail, Dockwra and Bishop marks (early postmarks) and the campaign for Ocean Penny Postage. Throughout the exhibition are display cases containing postal artefacts such as

scales and stamp boxes, plates from letter boxes, models of PO vans and TPO carriages, inkwells, blotters, desk-sets and other items that will fascinate the older visitor. One of the most interesting is a "Humpty Dumpty Stamp Moisener" of c. 1915.

The Post Office have provided panels showing the development of the Microscopes stamps, including "presentation visuals" (unadopted designs) by H & P Design Ltd, Irene von Treskon and Stanley Paine as well as unused designs from Keith Bassford.



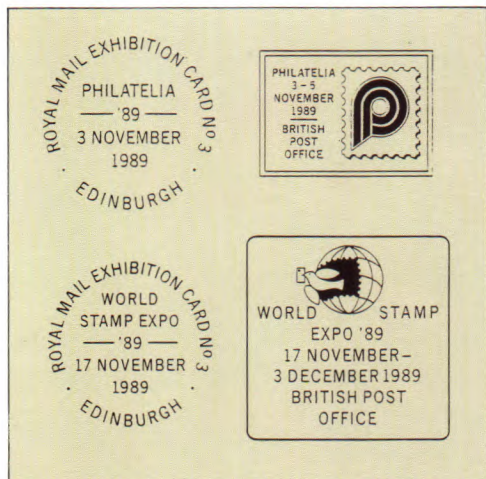
The Lord Mayor of Newcastle with young visitors to the Stampway to the World exhibition. On the left of the photograph is Maurice Gale, Chairman of the Stamp Publicity Board, organisers of the exhibition.

The exhibition was opened by the Lord Mayor of Newcastle, Councillor T. Cooney who arrived, with the Lady Mayoress, in the Royal Mail's Bristol-London mail coach, driven by John Parker. This proved popular with the local press and TV. In his opening remarks, the Lord Mayor spoke of the popularity of British stamps and advised more people to look at the picture on the stamps, not just the price. He especially praised the British Flowers stamps of 1987 and expressed the hope that there might be cause for a World Cup stamp next year.

The exhibition is open during normal Museum hours: 10am to 5.30pm Monday/Friday; 10am to 4.30pm Saturday, admission free. Enquiries to: Museum of Science & Engineering, Blandford Square, NEWCASTLE UPON TYNE NE1 4JA (Tel. 091-232 6789) or Stamp Publicity Board, 107 Charterhouse Street, LONDON EC1M 6PT (01-253 1231).

Royal Mail Exhibition Card

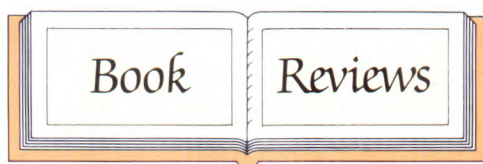
Details were given last month of the availability of card number 3 with handstamp and cachet for the Philatelia exhibition (3-5 November). These markings are illustrated here together with the handstamp and cachet to be used on cards sold at the World Stamp Expo '89 in Washington (17 November-3 December). Collectors unable to visit the exhibition can order the card with handstamp and cachet from: Interpost, PO Box



378, MALVERNE, New York 11565, USA, price £3 including airmail postage, packing and handling charges. Orders must be received by the date the exhibition closes, i.e. 3 December. Cards with the handstamp but not the cachet will be available, price £1.50 plus normal handling charge, from the British Philatelic Bureau, 20 Brandon Street, EDINBURGH EH3 5TT. Cards with the Nordia (7 June), Philexfrance (7 July), Autumn Stampex/BPE (17 October) and Philatelia (3 November) handstamps are still available from the Bureau, price £1.50 each.

Uniform Fourpenny Postage Special Handstamp

A special handstamp will be used on mail posted at the National Postal Museum on 5 December to mark the 150th anniversary of the introduction of the Uniform Fourpenny Postage by weight. Covers to receive the special handstamp should be sent to: Special Postmark Duty, City of London LDO, King Edward Street, LONDON EC1A 1LP.



The 9th edition of **Collecting British First Day Covers**, by N C Porter, designed and edited by cover producer A G Bradbury, is now available. The listings are arranged in three sections: Commemoratives (Special Issues), Greetings Stamps and Definitives, preceded by worthwhile introductory notes on: What is a first day cover?, Scope of the catalogue, Format, Prices and condition, Types of postmarks, Types of covers, Forgeries and Permanent pictorial handstamps. These notes contain useful information and should be carefully read. There are over 3,000 illustrations of postmarks and first day covers, the listings are complete to the Industrial Archaeology miniature sheet of 25 July. Prices reflect the growing interest in covers with relevant operational handstamps and slogans, for example the 1966 World Cup set with WORLD CUP CITY SHEFFIELD CITY OF STEEL slogan is catalogued at £250 compared to £6 for a cover with standard First Day of Issue handstamp. 340 pages, 18 in colour. Available from: A G Bradbury, 3 Link Road, LEICESTER LE2 3RA, price £8.75 plus £1.20 postage.

New Railway Letter Stamp

The Nene Valley Railway will issue a new 25p railway letter stamp on 14 November; this features a drawing of their locomotive "Thomas" by Tony Theobald. The stamps have been printed in sheets of nine by Fisherprint of Peterborough. The 25p stamp is being issued in anticipation of the increase in the railway letter fee for minor railways from 20p to 25p from 1 January 1990. A first day cover will be produced bearing the new stamp cancelled by a special railway handstamp at Wansford station and the Post Office 20p + 1p Christmas stamp cancelled by a special handstamp at Peterborough. A limited number of covers will be available signed by the Bishop of Peterborough and Tony Theobald. Mint stamps can be ordered at face value plus postage and details of covers obtained from: Nene Valley Railway, Wansford Station, Stibington, PETERBOROUGH PE8 6LR.

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.

Power Plant 89. This exhibition was an international showcase for the Power Plant industry held at the National Exhibition Centre in Birmingham from 20-23 June; it was sponsored by the Central Electricity Generating Board. A souvenir cover was produced and a special handstamp used at Birmingham showing electricity cooling towers. The covers are available from Chris Timmins, Swan House Special Events Ltd, Holly Road, HAMPTON HILL, Middx, TW12 1PZ, price £1.95 including postage.

North Sea Oil Development. To mark the 25th anniversary of the granting of the first licences for exploration of North Sea oil, a special cover has been produced by the Offshore Supplies Office, bearing a special 25th Anniversary of North Sea Oil handstamp used at Aberdeen on 5 September. The cover includes an information card giving a review of the North Sea development. The covers are available from J & M Arlington Ltd, 45 Lakenheath, LONDON N14 4RL, price £2 postpaid.

Ely Cathedral. On 14 November a special cachet will be available to visitors to the cathedral for use on first day covers, worded POSTED IN ELY CATHEDRAL. A charge of 50p will be made for each impression, monies raised will go to Cathedral funds. Collectors unable to visit the Cathedral can obtain the cachet on serviced Post Office first day covers price £3.65 or the Official Ely Cathedral cover, price £3.99. Orders for the Post Office cover should be sent to: Benham (A Buckingham) Ltd, Benham House, The Bayle, FOLKESTONE, Kent, CT20 1SD. The official Ely Cathedral cover can be ordered from: Mrs Judith White, Ely Cathedral First Day Cover, 4 Lynn Road, ELY, Cambridgeshire, CB6 1DA.

Dick Whittington. The "Whittington Stone" on Highgate Hill in the Borough of Islington is the spot where Dick Whittington is supposed to have heard Bow Bells chiming "Turn again Whittington, thrice Mayor of London". A first day cover is available, bearing a specially commissioned painting of Whittington and with the Lord Mayor's Show stamps cancelled with a special handstamp showing Whittington and his cat. Covers with full set of stamps cost £4.75, single stamp £2.50. A limited number signed by

Candy Atherton, Mayor of Islington, are available price £8.75. Overseas orders add 50p postage & packing. Orders/enquiries to: A G Bradbury, 3 Link Road, LEICESTER LE2 3RA.



Second World War. A Forces cover (ref. JS(50)39/1) was produced to mark the 50th anniversary of the declaration of war. This bears Country stamps cancelled by a special London SW1 handstamp of 3 September. Unsigned covers cost £2.25, carried and pilot signed £3.25 and "special" cover signed by Lord Home of the Hirsle (Private Secretary to Neville Chamberlain), price £5.25. Orders/enquiries to: GP Capt W S O Randle, 60 Shelveys Way, TADWORTH, Surrey, KT20 8QF.

Battle of the Atlantic. To mark the 50th anniversary a special Forces cover (ref. JS(50)39/2) illustrating the first wartime convoy sailings was produced for cancellation with a Forces handstamp on 14 October. Unsigned covers are available, price £2.25, carried and pilot signed £3.25 and "special" signed by a senior Royal Navy survivor cost £5.25. The covers bear Country stamps. Orders/enquiries to Gp Capt Randle, address above.

Battle of the River Plate. To mark the 50th anniversary of this Battle, a Forces cover (JS(50)39/3) is being produced; this illustrates a German battleship Graf Spee in action. Covers will bear Country stamps with Forces handstamp No. 2031 on 13 December. Price £2.25 unsigned, £3.25 signed or £5.25 "special" signed by "Senior Flag Officer Participant". Orders/enquiries to Gp Capt Randle, address above.

Bomber Command. To mark the 50th anniversary of Bomber Command Shipping Searches, a special Forces handstamp (2032) will be used on 18 December and a souvenir cover (ref. JS(50)39/4) will be produced showing the attack on Heligoland. The covers will bear Country stamps. Prices £2.25 unsigned, £3.25 pilot signed and £5.25 signed by Senior RAF survivor. Orders/enquiries to Gp Capt Randle, address above.

Whitby Abbey. To mark the 450th anniversary of the dissolution of Whitby Abbey a special cover has been produced showing the ruins. The dissolution took place on 14 December 1539 when Abbot Henry Davell surrendered the ecclesiastical buildings to the King's Commissioners. The cover will bear 1989 Christmas stamps cancelled by a special handstamp at Whitby on 14 November. Price £2.25 with single stamp, £4.75 with full set. Covers also available with full set cancelled by Whitby circular datestamp, £4.75. Orders/enquiries to: Stan Muscroft, 43 Farndale Drive, GUISBOROUGH, Cleveland, TS14 8JJ.

Holy Island. A special cover has been produced showing the ruins on Lindisfarne Priory on Holy Island. This will be available with the five Christmas stamps cancelled with the standard Holy Island circular datestamp of 14 November, price £4.75. Orders/enquiries to Stan Muscroft, address above.

Ely Cathedral. The official Ely Cathedral first day cover for the Christmas stamps features a superb old painting of the Cathedral. This will be available with the Post Office's "First Day of Issue Ely" handstamp or with a Cathedral pictorial handstamp, price £3.99 each. The Post Office in conjunction with the Cathedral and Benhams will run a mail coach from Cambridge to Ely on 14 November. A limited number of covers will be carried, cancelled with a pictorial Mail Coach handstamp and "Carried by Mail Coach" cachet, price £4.99. Any of the Ely covers can be supplied signed by the Dean at £2 extra, signed by the Bishop £4 extra or signed by both £6 extra. The money will go directly to the Ely Cathedral Fund. Orders/enquiries to: Ely Cathedral Philatelic Agents, Benham House, The Bayle, FOLKESTONE, Kent, CT20 1SD.

Brooklands. The 13th in the series of Vintage Aircraft & Flying Association covers achieved a double Atlantic crossing on scheduled British Airways Concorde flights from London to New York and back in 12 hours. This was to mark the 70th anniversary of the first non-stop trans-Atlantic flight by Alcock and Brown on the 14/15 June 1919 in a Brooklands built Vickers Vimy. Covers signed by both captains, i.e. on the outbound and return flights, are available price £2.40 (order reference VAFA13P). unsigned covers (VAFA13) £2. A limited edition of covers autographed by pilots on the cruise at Mach 2 at 58,000 feet altitude cost £3.75 (VAFA13Pa) and covers signed by Sir David

Plastow, Chairman of Vickers PLC cost £4.25 (VAFA13S1). Finally, covers autographed by Lord King of Wartnaby, Chairman of British Airways, are available, price £4.25 (VAFA13S2). A complementary cover, VAFA15, to commemorate the Ross and Keith Smith Australia flight in November/December 1919 in another Vickers Vimy will be produced on its 70th anniversary. Orders/enquiries to: VAFA Brooklands Aerophil, Brooklands Museum, WEYBRIDGE, Surrey, KT13 0QN.

Second World War. To commemorate the 50th anniversary of the Second World War, Cambridge Stamp Centre will be producing a comprehensive collection of philatelic covers over the next six years. Many of the major battles and events will be commemorated and some will be produced in co-operation with official organisations. The first features the Bombing of Warsaw and will be postmarked in Poland; the second marks the declaration of war in England on 3 September. Others in current preparation mark the Battle of the River Plate and the Dunkirk Evacuation. Unsigned covers cost £1.99, signed editions will be available. Orders/enquiries to: Cambridge Stamp Centre Ltd, 9 Sussex Street, CAMBRIDGE CB1 1PA.

Gloucester Cathedral 900th Anniversary. A special cover marking the 900th anniversary of Gloucester Cathedral issued earlier this year is available with the set of 1989 Christmas stamps handstamped with the Gloucester Philatelic Counter handstamp (showing the Cathedral) on 14 November. Price £3.25 or £5.50 signed by the Dean of Gloucester, the Very Rev. Kenneth Jennings. Covers with single Christmas stamp cost £1.50. Payments, orders and enquiries to: CoverCraft, PO Box 713, LONDON SE19 2HH.

Royal Mail Exhibition Card

On page 9 of the September *Bulletin* we illustrated the current Royal Mail Exhibition Card with Nordia handstamp and cachet. We should point out that exhibition cards with cachets are only available from the British Post Office stand at the relevant exhibition or by ordering by post from the appointed exhibition agent before the exhibition closes. Details of how to order cards with cachets are published in the *Bulletin* at the appropriate time. Cards supplied by the British Philatelic Bureau bear the appropriate exhibition handstamp but **not** the cachet.

Falmouth Packet Service Exhibition

To mark the tercentenary of the Falmouth Packet Service, a special exhibition is on display at the Falmouth Maritime Museum (address below) until the end of 1989. The following notes have been supplied by one of the Museum's Trustees, Lt Cdr J W Beck, RN.

Throughout history, letters have been carried by warships, trading vessels and messengers, but a need for a more regular service for the Crown led the English in the early 17th century to originate a service across the Channel linking up with the postal service operated by the Turn and Taxis family for the Holy Roman Empire. The service was also used by merchants. Problems with the routing of mail through France prompted the Post Office to establish a service by sea direct to Spain; for this service, Falmouth was chosen as the port because of its excellent harbour and its position at the entrance to the English Channel.



Falmouth Packet "Osborne", Falmouth Maritime Museum

The first service was in 1689 with three ships to Corunna; this continued, with some interruptions, to 1762. War with Spain led to a service to Lisbon (Portugal) in 1702 and over the following century new routes were established to the West Indies, New York, Halifax (Nova Scotia) and other North American ports, Gibraltar and the Mediterranean. Services to South America were started in the early 19th century. Until 1823 the Packet Service was operated by the Post Office but then the Admiralty took over.

Most of the ships were privately owned and hired, with the crew, to the Post Office which laid down strict regulations on the number and nationality of the crew. The captain was often a part-owner of his ship, and, as the packet service

was profitable, shares in the ships were taken by others, including at times the Falmouth Packet Agent and the Secretary of the Post Office. The ships varied a great deal in both size and rig, but in 1790 the standard specified by the Post Office called for a keel length of 61½ft and a tonnage of 173 tons; the cost of such a ship in 1800 was about £4,500. There was space for a few passengers from which the commanders made a useful profit; one, the "Gallant Kidd", was immortalised by Lord Byron who travelled to Lisbon in 1809 in his *Princess Elisabeth* packet.

There were many occasions when the packets had to fight for their survival. In 1793 the *Antelope* captured her attacker, the French privateer *L'Atalante*, against heavy odds. The Post Office warned the packet captains that their job was to get the mail through, not to capture enemy ships!

After 1823, when the Admiralty took control, private vessels continued to operate for some years, but Royal Navy ships took over most of the services. Gradually steam ships replaced the sailing vessels, operating from Southampton and Liverpool rather than Falmouth. The last sailing packet, to South America, left the Cornish port in 1850.

The Museum has produced a set of 11 souvenir covers to mark the tercentenary. Five show vessels that were commissioned for the packet service, five depict packet captains, the 11th cover shows a map of the packet routes. All bear one of the 1988 Armada stamps, 10 are cancelled by a special Tercentenary handstamp used on 26 August, the 11th by a Tercentenary slogan (in use 21 August-8 September). The covers are available, in sets, in a de luxe leather presentation album and matching slip-case, price £69 (overseas £73). All orders/enquiries to the Museum, 2 Bells Court, FALMOUTH, Cornwall, TR11 3AZ.

Student Stamp Designs

The Royal Society of Arts Design Exhibition including stamp designs by students will be on show at the Sheffield Design Exchange from 6-17 November. Details of the RSA Design Competition and student stamp designs were given in the August *Bulletin* (pages 292-3).

After Sheffield, the exhibition moves on to Lancashire Polytechnic, Preston (15-20 January), South Glamorgan Institute of Higher Education, Cardiff (20 February-7 March) and the College of St Mark & St John, Plymouth (12-24 March).

November Digest

Issued in November

14 November: Christmas stamps - 15p, 15p + 1p, 20p + 1p, 32p + 1p, 35p + 1p

Designer: David Gentleman

Printing: Harrison and Sons Ltd, photogravure, 41 x 30mm, printed on fluorescent-coated paper with one phosphor band (15p and 15p + 1p) or on phosphor-coated paper (others), in sheets of 100, PVA Dextrin gum.

Bureau f.d. service alternative handstamps: Bethlehem, Llandeilo, Dyfed and Ely.

Presentation Pack: (No. 203) £1.50

14 November: Christmas Aerogramme (Ely Cathedral), price 40p

14 November: 1989 Collectors' Pack and 1989 Royal Mail Yearbook, price £9.75 and £17.50 respectively

28 November: Country definitives: Northern Ireland, Scotland, Wales — 15p, 20p, 24p, 34p

Printing: House of Questa, litho, sheets of 200; 15p one phosphor band, 20p-34p ACP

Presentation Pack: (No. 20), price £3.05

Bureau f.d. service alternative handstamps: Belfast, Cardiff and Edinburgh

Withdrawn in November

14 November: 1988 Christmas stamps — all items; 1988 Christmas aerogramme and 1988 Collectors' Pack and Yearbook

Bulletin Back Numbers

Back numbers are kept for one year and are available from the British Philatelic Bureau in Edinburgh, price 40p each, issues to October 1989, 50p each thereafter (no handling charge). Copies are also available for one year from the Sales Counter at the National Postal Museum in London.

On several occasions over the years we have mentioned the back number service run by Mrs E M Parsons of Aberdeen who is now passing on this service and has asked us to publish the following announcement:

After seven years Mrs E M Parsons of Aberdeen will hand over her back number *Bulletin* stock and customer files in December

1989 to: Mr Maynard Davies of "Bramcot", The Orchard, Tadley, BASINGSTOKE, Hants, RG26 6YY, who will continue the buy-and-sell service with effect from 1 January 1990. Mr Davies will operate on similar lines to Mrs Parsons (see December 1988 and June 1989 *Bulletin*) and might later even expand the service further. From January please direct all enquiries and requests about back numbers to Mr Davies, enclosing a stamped, addressed envelope or international reply coupon. There is still a dearth of volumes 3 to 6 and some shortage of volumes 20 to date. Mr Davies will continue the non-profit scheme, hence both sellers and buyers must pay postage. Single issues are sometimes hard to get, others available in excess. Please do not send any money before enquiring about availability. Mr Davies will continue to provide photocopies of scarce early issues; the reproduction of Volumes 1 and 2 is still available, price £6. Orders and enquiries sent in December may be subject to long delays in fulfilment.

On behalf of Bulletin readers who have benefitted from Mrs Parsons's service, I thank her for all her hard work over the past seven years. I also thank Mr Davies for taking over the service and wish him well in the future. Ed.

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