

BRITISH *PHILATELIC* BULLETIN

The First Elizabeth II

Castle High

Value Definitives

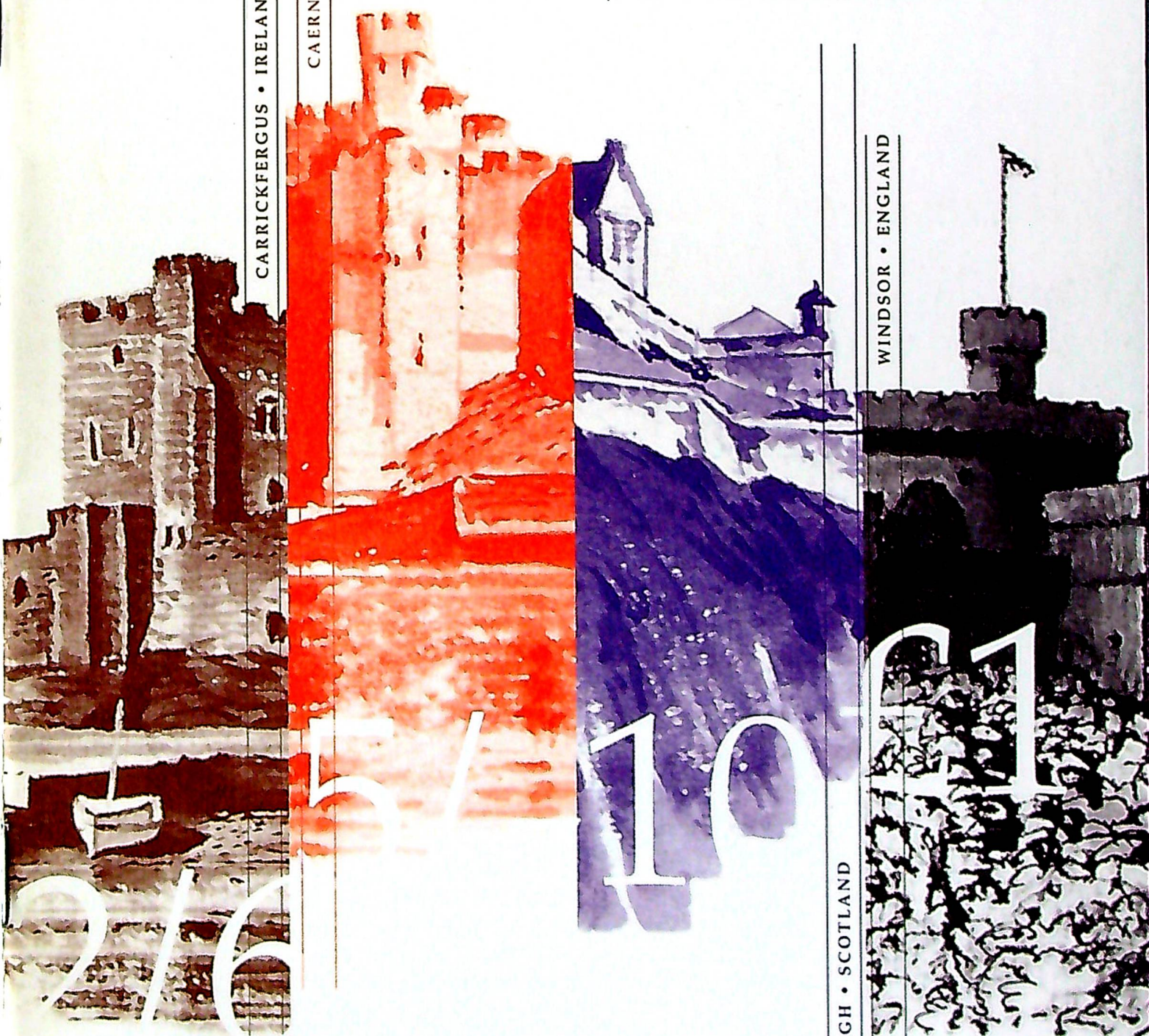
PUBLICATION N°11

CARRICKFERGUS • IRELAND

CAERNARFON • WALES

WINDSOR • ENGLAND

EDINBURGH • SCOTLAND



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Abbreviations used

COID *Council of Industrial Design*
GPO *General Post Office*
PMG *Postmaster General*
PSD *Postal Services Dept (of GPO)*

NEW MONARCH

Following the death of King George VI on 6 February 1952, the Director of Postal Services prepared a paper on stamps for the new reign and submitted it to the Post Office Advisory Committee (of the Council of Industrial Design) in April. He proposed to issue the full range of lower denominations before producing new line-engraved high value stamps and noted that the current high values had only been issued in May 1951. On the question of pictorial designs, he pointed out that these had already been introduced with the 2s 6d and 5s of the 1951 series, showing HMS *Victory* and the White Cliffs of Dover, and this departure from former policy had not passed without adverse comment from 'certain sections' of the philatelic press.

In a report in December the Postal Services Department recommended retaining the current allegorical designs for the 10s and £1 values, with The Queen's head replacing that of George VI and the crown changed to the St Edward's Crown; the 2s6d and 5s should revert to the former policy of allegorical or heraldic designs in the style of the 10s and £1. Despite these recommendations, the Director decided that the nature and content of designs should be left entirely to the artists involved. 'Instructions to Artists' were subsequently drawn up with the Council of Industrial Design which suggested the artists: Leonard Beaumont, M C Farrar Bell, John Brinkley, Edmund Dulac, Eric Fraser, Abram Games, Michael Goaman, and Percy Metcalfe, plus the Royal College of Art and St Martin's School of Art. Later Stephen Gooden, Enid Marx, Mary Adshead, David Kronig, and Harold W Bird were added to the list.

Invitations and instructions were sent out to these artists and the four stamp printers (Bradbury Wilkinson, De La Rue, Harrisons, and Waterlows) on 19 February 1953. It was intended to produce four line-engraved stamps in the current colours, each value to be in a different design; artists were urged to produce either at least two distinct alternatives for any one value or a set of four related but still different designs. The denominations should appear once in figures only and lettering should be confined to the word 'Postage'. The choice of design was left to the artists; although PSD would advise on the suitability of any content if required; artists were also reminded that the detail of any design had to be hand engraved in actual stamp size on a steel die. The initial

George VI 1951 High Values*H.M.S. Victory**White Cliffs of Dover**St. George and the Dragon**Royal Coat of Arms*

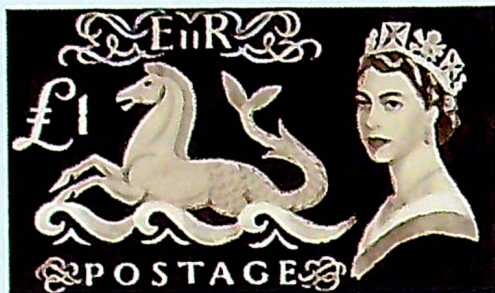


Abram Games



De La Rue

Some of the designs submitted in early 1953



Edmund Dulac



Harold W. Bird

deadline was for the submission of rough wash drawings by 4 April for which up to a maximum of 80 guineas (£84) per artist or firm would be payable, with a further 20 guineas for each design where the rough was considered to warrant completion, plus 160 guineas for any design finally used.

On 24 February Mary Adshead telephoned PSD for their reactions to her suggestions for sets showing castles, patron saints, national emblems, armed forces, transport, and a single design showing a map of the world with special emphasis on Commonwealth countries.

All invited artists and firms submitted designs except Percy Metcalfe and Bradbury Wilkinson. Some 64 designs were received as follows: Kronig (2 designs), Beaumont (4), Waterlows (2), Marx (4), De La Rue (3), Fraser (2), Bird (7), St Martin's (4), Farrar Bell (7), Harrisons (4), Dulac (2), Brinkley (3), Adshead (7), Royal College (4), Games (1), Goaman (6), and Gooden (2). Most are now preserved in the Royal Mail Archive (formerly Post Office Archives and National Postal Museum).

REACTIONS TO THE FIRST DESIGNS

On 18 April various members of the COID's stamp advisory panel were asked to comment on the designs although the panel did not meet in full until June. That meeting was attended by the Postmaster General (Earl de la Warr) and senior GPO staff. The PMG stated that he was disappointed with the general level of designs, a sentiment already voiced by some members of the panel. He thought it would be hard to find four adequate designs and still harder to make up a related set; in view of this lack of success with formal designs, he was now inclined towards a pictorial issue

such as had been common overseas for many years and was already employed to a degree with the current 2s6d and 5s. Of the designs submitted he found Mary Adshead's 'famous buildings' set very attractive, also a similar series of five rough sketches by Waterlows. These sketches were not in the numbered list of submitted designs and are not preserved in the Royal Mail Archive.

The panel expressed conflicting views, but when the PMG suggested that pictorials might be printed in two colours, this was generally welcomed. Eventually it was agreed to abandon the submitted designs and embark on a fresh competition.

NEW DESIGNS SOUGHT



Sir Muirhead Bone

The new competition was to be limited to five or six artists with special aptitude for small landscape drawings: Mary Adshead, Sir Muirhead Bone, Stephen Gooden, Joan Hassall, Lynton Lamb, and Reynolds Stone, plus Waterlows on account of their experience in stamp design and engraving. It was intended that artists would be asked to include both a picture and a border for each design so it would be possible, if need be, to consider matching up the best of both from different artists, after due consultation; Waterlows would in any case provide a selection of borders, supply artists with colour samples suitable for two-colour treatments, and produce stamp-size lithograph reductions of the

wash drawings submitted. Subject to approval by The Queen, the subjects were to be the Tower of London, Windsor, Edinburgh and Caernarvon castles, drawn 'from a well known angle' so as to be readily identifiable by the public. These suggestions were broadly those first made by Mary Adshead in February and since incorporated in her first designs, along with the similar batch of rough sketches by Waterlows. The Home Secretary was to be consulted on the desirability of including a subject representing Northern Ireland: Stormont House or the Ulster Parliament building were tentatively proposed. It was hoped that the results of this second competition could be judged in the latter half of September.

On 22 June The Queen 'entirely approved' the proposed buildings theme; the PMG had pointed out that the subjects were not only famous in themselves but particularly associated with the Royal Family. The PMG was reluctant to abandon the Tower of London but acknowledged that Carrickfergus would better suit the 'castles' series, and the Home Secretary (Sir David Maxwell-Fyfe) said it was important that Northern Ireland should be represented.

Immediately the decision on the series was reached, local head postmasters and regional headquarters were asked to supply photographs of the best available views of the castles, which, if reproduced, would



Mary Adshead



Joan Hassall



L. D. Fyer



Reynolds Stone



Lynton Lamb

invoke spontaneous recognition. As the artists were to be asked to base their designs around these views, to avoid copyright problems they were to be taken by GPO staff or specially commissioned from commercial photographers. Samples of the best views were available by early August. The approved photograph of Carrickfergus was selected from a batch taken by the Belfast Telephone Manager, Mr R R Walker. New draft instructions to artists were prepared during July, and another artist, B S Biro, added to the list. On 9 July the DPS proposed that the 2s6d should depict Carrickfergus, the 5s Caernarvon, 10s Edinburgh and the £1 Windsor; as the current colour of the 2s6d was green, he recommended that this should be changed to brown in the new series to avoid either stimulating or exacerbating Irish feelings by showing Carrickfergus Castle in the green associated with the nationalist tradition. Meanwhile the £1 could be issued in black instead of brown, and would hopefully be reminiscent of the much-admired black 1929 PUC £1 stamp. On 31 July instructions and invitations for the new competition were sent out to the selected artists.

ENGRAVING THE QUEEN'S HEAD



Original photograph of The Queen

Meanwhile, Waterlows had been working through the Spring and Summer of 1953 to produce an engraved head of The Queen for use on high values. PSD had asked Supplies on 20 March to obtain an engraved die exactly reproducing The Queen's effigy from the recently issued 2½d Wilding definitive. A quote of £140 for this work was received from Waterlows. By 26 June their Chief Engraver, Mr H J Bard, had prepared a die from a print of the photogravure low values' effigy. The DPS agreed that the new proofs failed to replicate precisely The Queen's expression - these remarks

were passed to Waterlows and fresh proofs from a revised die were received in July. Again further work was required and Bard completed this by 24 July and still further change was needed and a final version was approved as 'excellent' by the end of the month.

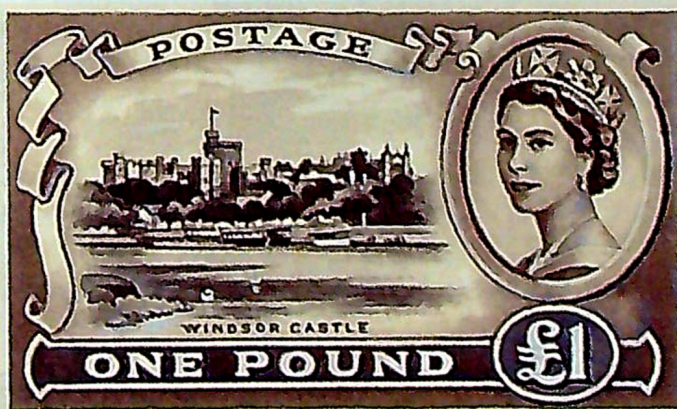


Approved engravings by Waterlows

THE CASTLES COMPETITION

Mary Adshead and Joan Hassall were each asked to design the 2s6d (Carrickfergus), B S Biro and Lynton Lamb the 5s (Caernarvon), Sir Muirhead Bone and Reynolds Stone the 10s (Edinburgh) and Stephen Gooden and Waterlows the £1 (Windsor). All artists were strongly urged to liaise with the printers on technical matters and particular seek advice on two-colour printing. By 24 September designs were received from Waterlows (one design by their designer L D Fryer), Stone (2), Bone (1), Biro (2), Lamb (2), Hassall (1), and Adshead (6). All designs except Lamb's used some variant of the oval frame for The Queen's effigy; Lamb later explained 'I do not think a formal or decorated frame, put round the portrait and superimposed on a naturalistically treated landscape, can ever be happy'. Bromides and lithographed colour essays were prepared and

the Deputy Director General commented on 'somewhat disappointing character of many of the designs' but found the design for the £1 by Fryer 'very attractive'. It seems that the PSD effectively rejected consideration of any designs other than Waterlows. Waterlows and Fryer called at GPO Headquarters in December and were asked to produce amended finished stamp-size versions with the value lettering white-on-black; the vignettes were to be in black/grey and the border in the colour appropriate to the value, the £1 in the same black as the 1929 PUC £1. Fryer duly executed these in watercolours and a card-mounted set of lithographed essays was ready by mid-January 1954. They included discreet captions between the vignette and lower border identifying each castle.



Stamp-sized watercolour:
L. D. Fryer on behalf of Waterlow & Sons Ltd



Litho essay:
Sir Muirhead Bone



Litho essay:
Reynolds Stone



Original artwork:
Lynton Lamb



Litho essay:
Mary Adshead



Litho essay:
B. S. Biro

BROKEN GROTTO CHOSEN

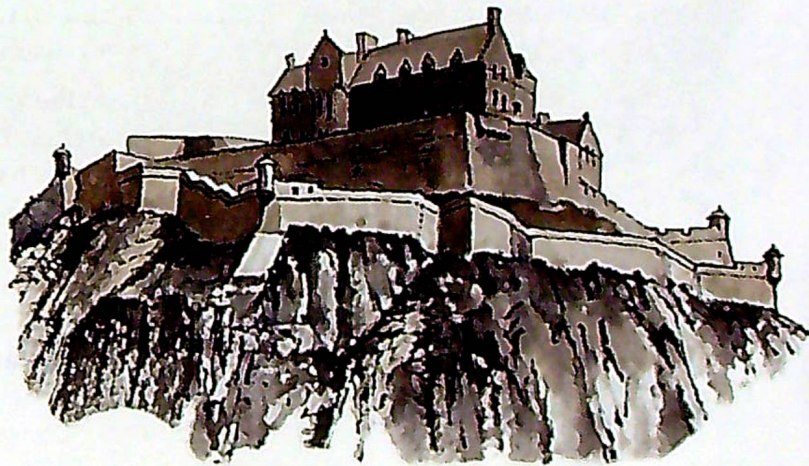
A meeting took place on 21 January between the PMG, senior officials and representatives of the stamp panel. It was decided, largely at the PMG's behest, to retain Waterlows' vignettes but to use the Lynton Lamb border later known as the 'broken grotto' for the remainder of the stamp; this framed the castles in a crumbling window embrasure with tufts of foliage and was designed to be reminiscent of old prints. It was decided to obtain bromides showing the four castles with the Lamb border, and also colour essays with the vignettes in monochrome as on Waterlows latest essays of their own designs and the border in the appropriate colour, for which Lamb should be consulted as to the precise shade.

After discussion it was agreed that Lamb might prepare a new set of drawings reverting to the size and style of his original picture of Caernarvon. He was asked to take particular pains over Edinburgh Castle, felt to be the most difficult of the four subjects because of the rock in the foreground - either the castle should be lowered within the frame of masonry or the rock base continued down to the lower ledge of the embrasure.

Lamb supplied his revised designs on 10 June; these included two new versions of the basic design, one with the distance between head and embrasure increased and one without. Both versions had the revised base which Lamb agreed was a great improvement. He also produced new vignettes of the castles extended (except for Edinburgh) to take in more of the surrounding landscapes; of these he remarked that the foreground of both Caernarvon and Carrickfergus was faded off to suggest the reflection of sky in water. For Edinburgh he had varied his approach by omitting a building on the extreme left in order to enlarge the detail of the main mass, which he thought should considerably help the engraver. The new drawing of Edinburgh was shown inset within the embrasure on the version of the revised surround with the placing of The Queen's head unchanged.



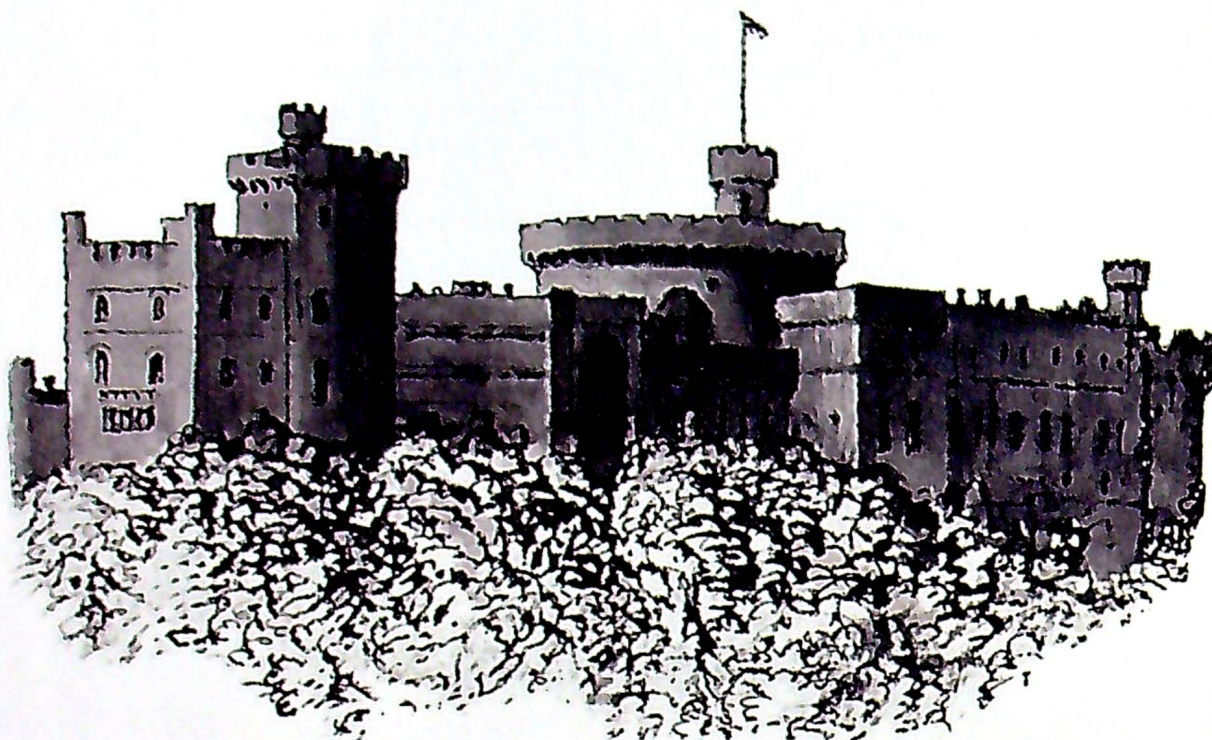
Original frame design submitted by Lynton Lamb (Caernarfon Castle)



Unadopted vignettes of Edinburgh Castle



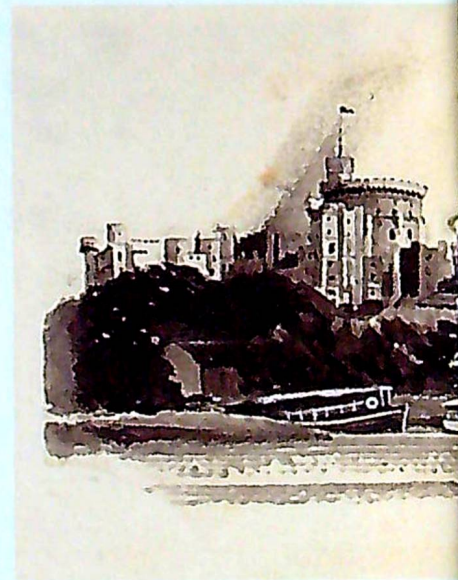
Revised and re-drawn vignette of Edinburgh Castle. The castle is viewed from Princes Street as in the original photograph, but with a greater sense of distance.



Revised and re-drawn vignette of Windsor Castle by Lynton Lamb



Source photograph of Windsor Castle



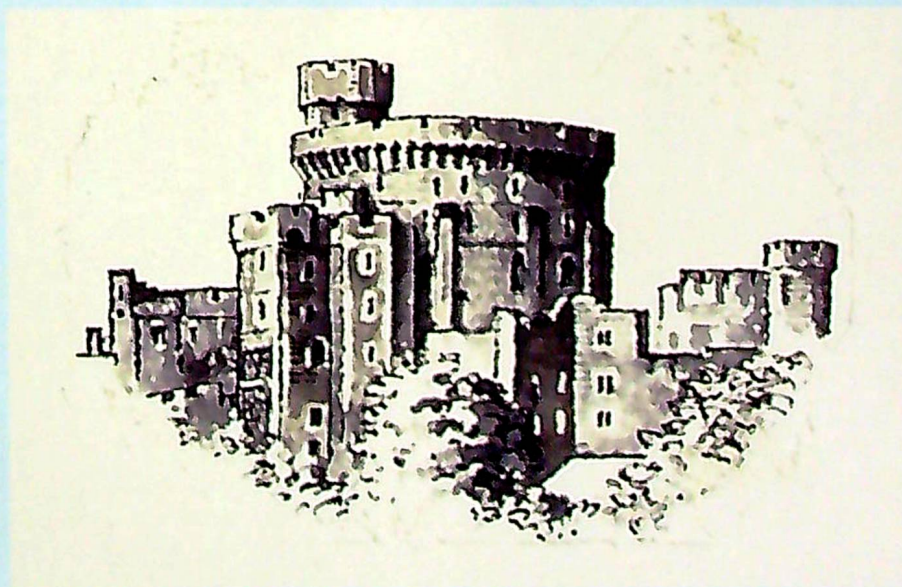
REDRAWING

In early August it was felt that at least Edinburgh Castle and possibly all four needed redrawing to give them greater prominence compared with the surrounding border. Sir Francis Meynell had complained that the view of Windsor was not 'recognisably characteristic... The detail when it is reduced is minute and is largely obscured by the foliage', while the PMG had decided that there was too much foreground rock in Lamb's 10 June drawing of Edinburgh. Sir Kenneth Clark told the DPS that 'insets were purely photographic in nature and... failed to bring out the distinctive features of the castles themselves, which indeed played almost an insignificant part... It was essential that the artist should redraw on a completely new basis both Windsor and Edinburgh... in what Sir Kenneth described as 'in almost a poster style'.

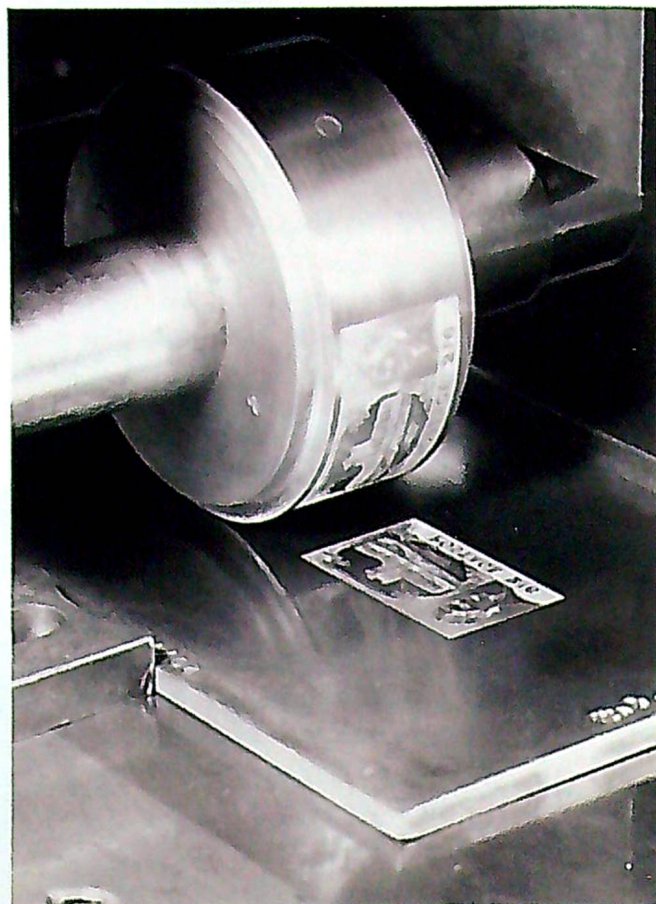
Although it was hoped to issue the stamps by the end of 1954, the PMG thought it 'preferable to take as much time as was necessary rather than to issue stamps which were less than first-class'. He wanted Edinburgh and Windsor to be redrawn as proposed by Clark in a less 'photographic' style. Despite some initial dismay the artist agreed. After visiting Edinburgh and Windsor to execute new drawings on the spot, Lamb left two studies each of both castles with the PSD on 14 September. He noted 'My general idea for the set had been a series of "picturesque views" somewhat similar to those in the early nineteenth century albums....' He listed his selection of viewpoints: Edinburgh 1 - the castle proper seen from Castle Hill at the top of the Royal Mile; Edinburgh 2 - the obvious view from Princes' Street as known to tourists (similar to original photograph); Windsor 1 - from the north west, showing the Round Tower, Norman Gate and Winchester Tower; and Windsor 2 - a simplified silhouette seen from Victoria Bridge to the north east.



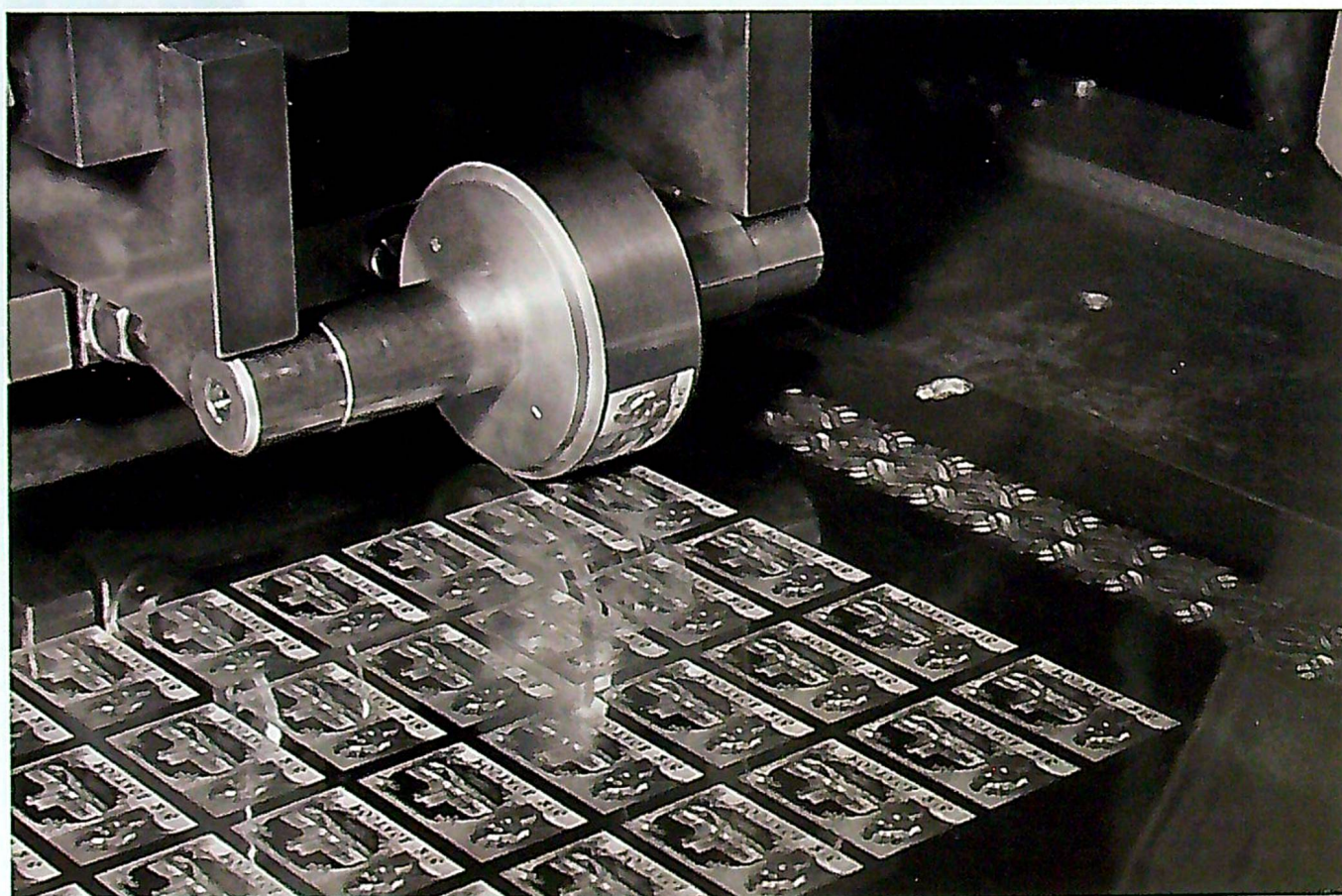
Bromide with unadapted vignette



Unadapted vignettes of Windsor Castle by Lynton Lamb



Creating the printing plate for the 256d value from the original die



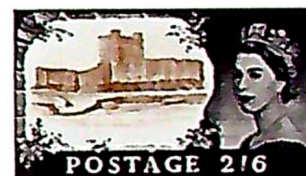
NEARING APPROVAL

On 25 October the PMG agreed that the designs were now satisfactory and should be submitted to the stamp panel for its views. The PMG was now inclined towards each of the stamps being in a single colour with variations in shade; the notion of the 5s as 'a symphony in red' was aired. The meeting of the COID stamp panel in November however did not go smoothly as it was felt that the panel should have the other submitted designs available for comparison with Lamb's; Sir John Wilson, Keeper of the Royal Collection, felt particularly strongly on the matter. Other points raised concerned the naming of the castles, there were clouds in the sky in the Windsor design but not the others, the hard vertical line on the left of The Queen's effigy separated it from the 'grotto'; the possibility of lowering Carrickfergus Castle within the frame of its design; and the improvement of the stippled lines on The Queen's head and the lightening of the lips.

At a later meeting Sir John Wilson considered it philatelically important to employ a variety of borders although the general feeling was that the different castles and colours would provide sufficient variety. It was decided to submit Lamb's designs as the panel's unanimous choice, plus B S Biro's two designs showing Caernarvon and one of Reynold Stone's Edinburgh designs as the 'best of the rejected'. The meeting agreed to abandon two-colour printing in favour of single colour by the technical difficulty of colour registration. Final bromides and pulls of The Queen's head were prepared, approved by the Deputy Director General and the PMG and sent for Royal approval in early March.

Now approved, the PMG felt it was essential the stamps should be issued by the end of July and a meeting of PO officials, the printers and Lamb was convened to plan for this. Shortly after however Earl de la Warr was replaced as PMG by Dr Charles Hill, best-known as the BBC's 'Radio Doctor' and later Chairman of the BBC Governors.

At Waterlow's Mr Bard who had already produced the approved engraving of The Queen's head, now set about producing a master die for Lamb's basic design plus dies for each value. Lamb kept a close watch on progress and at the end of April reported that Waterlows had 'made a beautiful job' of the 2s6d and 5s dies. Later he noted his pleasure with the £1 - 'it makes a very beautiful stamp'. The new PMG thought the new stamps were 'magnificent' and after the proofs had been seen by members of the stamp panel, colour proofs were sent to The Queen on 27 June and approved by Her two days later.



Unadapted bi-colour essays

STAMPS ISSUED

At the beginning of July 1955 *Stamp Collecting* magazine had been sternly critical of the GPO for not having yet issued the high values; it pointed out that the new definitives of Edward VII took 1 year 5 months to complete,

George V 3 years 2 months, George VI 2 years 10 months. Over three years into the reign of Elizabeth II there were still no new high values. The previous September they had correctly predicted that the stamps when issued would feature the four castles, even noting that the £1 would feature Windsor and probably be printed in black. This was months before the PMG's guarded announcement in the Lords that the stamps would be of 'pictorial designs of historic buildings'. The PMG went on, 'my experience has shown... how difficult it is to combine well the head of the Queen with good pictorial designs.' This observation led the Prime Minister (Sir Winston Churchill) to minute the PMG to ensure he had no plans to remove The Queen's head from the stamps - this, said Sir Winston, was not to be contemplated without Cabinet authority. The PMG assured him that he had not intended to imply removing the Royal image.

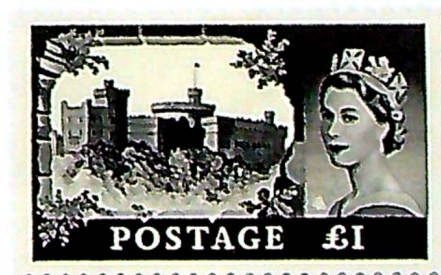
The stamps were announced for issue on 1 September (10s and £1) and 23 September (2s6d and 5s). The issue was preceded by an unusually lavish press conference on 31 August at which not only photographs and colour essays of the new stamps were on show but displays of Victorian stamps, the low value 'Wildings', and the 1953 Coronation issue. One philatelic magazine reported of the event that there were 'lashings of free sherry - even if it did smack of the cooking type'.

There were no first day arrangements for the new stamps - not until 1963 did the GPO provide 'First Day of Issue' postmarks and first day covers were not introduced until 1964. However stamp dealers and others produced their own FDCs and many collectors posted plain covers to themselves bearing the new stamps. Pairs of covers bearing the four stamps are now priced in FDC catalogues at about £850.

The PMG's distribution of stamps to VIPs was more restrained than usual. Mint sets, but not FDCs, were sent to The Queen, Princess Margaret, the Prime Minister (Sir Anthony Eden), members of the stamp panel and the heads of postal administrations in self-governing Commonwealth countries. Sets were also sent to the former PMG (Earl de la Warr) and former Prime Minister, Sir Winston Churchill who wrote 'I was most interested to see these, and propose to give them to my grandson, Winston, who is a keen collector.'

The designs were mostly well received by the national and philatelic press. *Gibbons Stamp Monthly* described them as 'on the whole, quite pleasing and arresting - not to mention that overworked adjective, "striking"'. *GSM* was fascinated by the foliage in the corners of the embasement, it thought the 'tufts' fussy and unnecessary but identified them as maidenhair fern. Lynton Lamb, however, later said that the foliage was of no identifiable type, a product of his imagination. The most intensive criticism was published in *Stamp Collectors' Fortnightly* which commented that Carrickfergus was little known outside Northern Ireland, the view of Edinburgh showed it from its least attractive aspect and that the view of Windsor was not 'best representation of the home of our radiant young Queen'. The magazine also censured the lack of captions identifying the castles, the colours, and Waterlow's workmanship. Some of these points were also made in national newspapers.

Final approved stamps



*Approved for colour & design
D. Sarge
1955*

THE LIFE OF THE STAMPS

The four stamps, printed by Waterlow & Sons, were issued on 1 September (10s and £1) and 23 September (2s6d and 5s). They were among the first stamps to be printed on St Edward Crown watermarked paper. Initially the paper was noticeably cream, a lighter cream paper was introduced from February 1957. Later printings on St Edward Crown paper were made by De La Rue (1958), on Multiple Crown watermarked paper by De La Rue (light cream paper 1959, whiter paper 1962), and Bradbury Wilkinson (1963), and on unwatermarked paper by Bradbury Wilkinson (1967-8). The 2s6d was also printed on chalk-surfaced paper by Bradbury Wilkinson (1968). The stamps were replaced by Machin high values in March 1969 and withdrawn (BW unwatermarked paper) from philatelic sale on 15 May 1970. The £1 remains valid for postage, but the others were invalidated from 1 March 1972.

The different printings of these stamps form a rich area for philatelic study. As well as the different printings, there are a number of watermark varieties and constant plate varieties, and, for those with deep pockets, innumerable plate numbers to collect. Full details of all these can be found in Volume 3 of the Stanley Gibbons *GB Specialised Stamp Catalogue*, a book by Gerry Bater and Lord Spens, and articles in *Stamp Collecting* by R F Allen.

Overprinted/surcharged stamps were on sale in the Bahrain, Kuwait and Tangier postal agencies, Qatar, and in the Persian Gulf territories covered by the 'British Postal Agencies in Eastern Arabia'. These were from the Waterlow and De La Rue printings, no Bradbury Wilkinson printings were overprinted. A relatively large number of the high values were overprinted because of the growth of the oil industry in Arabia during this period. The numbers printed or sold ranged from 26,840 of the Tangier 10s to 92,600 of the Kuwait 2s6d surcharges.

THE ARTIST



Lynton Lamb self-portrait

Lynton Lamb (1907-77) was born in India and educated at Kingswood School, Bath, and the LCC Central School of Arts and Crafts. From 1935 onwards he was active as a painter in oils and watercolours, a designer, and an illustrator of books in wood engraving, pen-and-ink, and lithography. He also executed architectural decorations in various media for ocean-going liners and was the author of many books, mainly on paintings and drawing. He served during 1940-45 as a Camouflage Staff Officer in the Royal Engineers. At the time of working on the Castle stamps, he was also President of the Society of Industrial Artists, a staff member of the Slade School of Fine Art, a lecturer at the Royal College of Art, production adviser to the Oxford University Press, and a member of both the Arts Council and the Council of Industrial Design. He did much work for the GPO between 1949 and 1966. The Castles were his only issued stamps although he submitted designs for the Festival of Britain issue

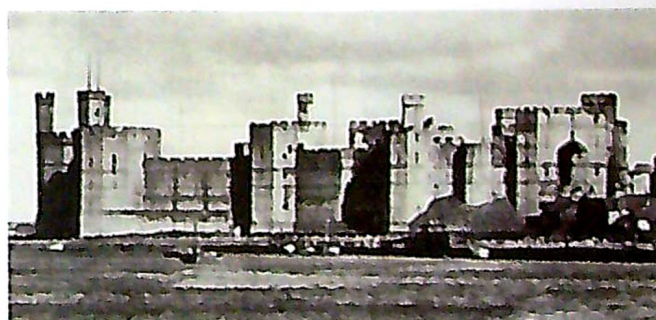
(1951), Westminster Abbey and Landscapes (1966), and designed the stamp used on the air letter in 1957. He was paid a total of 890 guineas (£934.50) for his work on the Castle stamps. He exhibited some of his works at the Festival of Britain in 1951, and designed the binding of the Bible used at The Queen's coronation in 1953. His last major work was to design the Purcell Memorial at the Royal Festival Hall in 1959.

THE CASTLES

Carrickfergus (2s6d stamp), a picturesque, 12th century castle, stands on a rocky promontory on the shore of Belfast Lough, about nine miles north of Belfast. Despite its impregnable appearance, the castle was vulnerable to attack and it was occupied by King John, and William III on successive occasions. Its outstanding features are the 90-foot high keep and the vast Norman dining hall.



Caernarvon (5s) is the greatest and best preserved of Edward I's fortresses built in North Wales in the late 13th century, a formidable bastion, between the town and the Menai Strait. Edward II, the first English Prince of Wales was born here in 1284 and in 1911 George V presented his eldest son (later Edward VIII and Duke of Windsor) to the people of Wales, an event repeated with pomp and ceremony for the investiture of Prince Charles as Prince of Wales in July 1969.



Edinburgh (10s) stands on an immense rock dominating the famous Princes Street and Scotland's capital city. It has withstood the turbulence of events in Scottish history, but not without partial destruction and centuries of neglect which persisted until the mid-19th century. Today it houses the Honours of Scotland (the crown jewels) and is the location of the Edinburgh Tattoo, a hugely popular tourist attraction.



Windsor (£1) is the principal residence of the Royal Family. The castle dates from 1070 when William the Conqueror erected a fortress, laid out extensive parkland around it and held his court there. Edward III rebuilt it on a sumptuous scale with additional towers and erected a keep. St George's Chapel, a gem of Perpendicular architecture built by Edward IV, is the chapel of the Knights of the Garter, and the resting place of many monarchs.



CASTLES REVIVED

Lynton Lamb's Castle stamps were replaced by Machin definitive high values in March 1969. However this was not their final appearance. In 1988 a new series of Castles was issued, showing the same four buildings, this time the engravings were based on photographs taken by HRH The Duke of York. This second Castle issue remained in use until replaced by Machin high values (in same size as low values) in 1999. The 1988 set appears rather stark in comparison with the more romantic treatment of Lamb's original set.

To mark the 50th anniversary of the first Castles, a miniature sheet is being issued on 22 March 2005. It includes one of each of the four designs, in 50p and £1 values. Like the originals, the new stamps are printed in recess, this time by Enschedé, with the background colour of the sheet printed in litho. Unlike the original stamps, those in the sheet have all-over phosphor.

Dies and transfer rollers of the original stamps are preserved in the Royal Mail Archive in London. In October 2004 they were taken, by representatives of the Archive and Royal Mail's Stamp Production team, to Royal Joh. Enschedé printing works in Haarlem to get good images of the stamps for use on the new miniature sheet. Extensive discussions took place with Enschedé's specialist staff as to the best way of creating a good image. The dies were filled with magnesium sulphate, a brilliant white powder and photographs were taken to get a high-contrast image from which new plates could be produced. For the final artwork, the borders for each of the new stamps were taken from the 2s6d die. Images of Carrickfergus, Caernarvon, and Edinburgh castles were taken from the dies, but for Windsor Castle stamp, for which no die was available, the artwork was produced by scanning and computer enhancing the image from an actual stamp. The word POSTAGE and values of the original stamps was erased and the background reworked with a new rendering of POSTAGE and 50p and £1.00 denominations added. The resulting images are as accurate a reproduction of the original stamps as possible.

In early December, the miniature sheet was printed from metal plates in large sheets of 16, then guillotined into individual sheets for sale to collectors.



The miniature sheet is likely to prove popular with collectors and will introduce a new generation to Lamb's work. It will remain on sale for one year, unless sold out earlier.

SOURCES

PO Archive files: POST 122/1113-1114 (Postage stamps - QEII high values)
Press & broadcast notices

BOOKS

Gerry Bater & Lord Spens: Queen Elizabeth II Waterlow "Castle"
High Values (1990)
Stanley Gibbons: GB Specialised Stamp Catalogue: Vol 3 QEII
pre-decimal issues (10th edition, 1998)

ARTICLES

British Philatelic Bulletin February 1971, March 1974 & October 1986
Gibbons Stamp Monthly October 1955
Philatelic Magazine 9 September 1955
Stamp Collecting 9 September 1955
Stamp Collectors' Fortnightly 1 October 1955
Stamp Lover October-November 1955
Stamp Magazine February 1956

This booklet is an abridged version of a text by Giles Allen (March 1995)

OTHER PUBLICATIONS IN THIS SERIES

The Early Days of the Postal Service (1986)
British Special Stamps 1985-86 (no. 1 1993)
British Stamp Design 1993 (no. 2 1994)
Burns Bicentenary 1996 (no. 3 1996)
British Victorian Stamps (no. 4 1997)
An Introduction to Thematic Collecting (no. 5 1998)
British Empire Exhibition Stamps, 1924-25 (no. 6 1999)
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Published 2005 by Royal Mail, 148 Old Street, London EC1V 9HQ

Designed by Neil Maidment at Detox Design

Printed in Great Britain by Beacon Press, Uckfield

Text © Royal Mail Group plc 2005

Illustrations courtesy Royal Mail Archive (Postal Heritage Trust)
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