

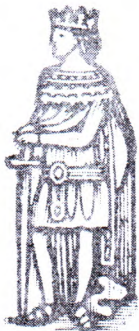


Philatelic Bureau

Philatelic Bureau

GPO Headquarters, St. Martin's-le-Grand, London EC1 HQ 4583

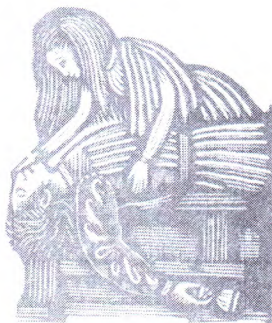
Bulletin No. 6 - April, 1964



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Shakespeare Festival Issue

1 Still reeling under the impact of the outstanding response to our Shakespeare First Day Cover service, we apologise to our readers for not making a March issue of the Bulletin. We prepared for a five fold increase over previous First Day Cover exercises, but in the event the demand was some fifteen times our previous best. We pulled out all the stops, which included letting the Bulletin go, but even so we are afraid that many of our customers received their covers and stamp orders much later than was reasonable.

2 We do not expect such a demand for the Geographical Congress first Day Cover but we shall, nevertheless, benefit from the experience of the Shakespeare exercise and expect to give a better service.

3 To lower the final curtain on Shakespeare we are including in this issue an article on the problems of stamp designing by David Gentleman which we are sure will make most interesting reading.

4 We also include a print of a selection of the commended designs for the Shakespeare stamps which illustrates the difficult task of the selection committee. For the benefit of those readers who may wish to mount them we have printed them single sided



Stamp Designing by David Gentleman

5 On April 26 1564 in the small rural village of Stratford-upon-Avon the village sexton made an entry in the church records of the Baptism of a child - William Shakespeare.

6 Four hundred years later in the House of Commons a Member of Parliament asked the Postmaster General if he would issue special stamps to mark the celebrations of the 400th anniversary of this event.

7 The Postmaster General agreed. The British Post Office then commissioned a number of artists to submit designs for these stamps. Let the artist David Gentleman now continue the story.

8 "I have pleasure in inviting you to submit a set of four designs" The letter from the G.P.O. arrived, as the most important commissions often seem to do, when I was already wondering how to deal with existing deadlines; and so, during the early stages of a new job, the problems of design and timetables seem equally baffling. But although my commitments as a freelance designer were heavy at that time, the Shakespeare stamps commission was naturally one which was so tempting and full of opportunities that I took it on.



9 Designing is largely the business of making choices. The biggest decision facing me was between the various approaches which this subject suggested - topographical and historical for a start. I thought for some time about a set of designs based on the Shakespearian associations of Stratford-Upon-Avon; the half-timbered birthplace, the pretty garden of Ann Hathaway's cottage, the theatre by the river and the memorial bust in the church. They all had pictorial possibilities and I made rough designs for then in one of my large layout pads whose clean sheets always stare up so smooth and unhelpful at the beginning of a job. In the end I felt these ideas were too obvious; too much within the province of the travel poster. I also worked on roughs for an historical set showing reconstructed exterior and interior of the Globe Theatre in Southwark a detail of the stage, and the poet himself - who appeared on one value only. Oddly enough, I was already working on illustrations for a book about theatrical history so I was not completely unfamiliar with the Elizabethan stage. I went in search of more pictorial sources from the London Library - a long established private library in a rambling and intricate old building in St. James's Square, where members can not only borrow a generous number of books at a time but can also browse among the shelves for particular needs. I often find its large resources of nineteenth and eighteenth century illustrated works more stimulating to an artist than its more standard and up-to-date authorities. The London library provided me with a heavy load of references on the mediaeval and Elizabethan drama and its connections, but here - perhaps luckily - I had to pause before pursuing these purely historical subjects any further.

10 I had then to go to North Wales to make a watercolour drawing. That year the Welsh summer was appalling, and when I got near my subject it was usually hidden in wet cloud or drenched in driving rain. I spent a great deal of time sitting in my car by a mountain stream hemmed in by ferns and boulders and mossy stunted oak trees, reading about early theatrical scenery, masques and triumphs, and the various attempts at reconstructing (from very flimsy evidence) the Globe stage. Later when the weather cleared enough for me to climb up to my painting subject and then again changed, forcing me to shelter under an enormous rock ledge, listening to the weather forecast on the transistor - then all these ideas germinated. Gradually a design took shape in which appeared centrally a conventionalised stage with a suggestion of scenery, and figures from the plays flanked on one side by the Queen's head and on the other by that of Shakespeare.

11 Now there arose a new problem. I was anxious to reproduce the poet's head from an original source and not to redraw it myself. There were two main possibilities - the bust at Stratford which is thought to date from only a few years after his death in 1616, and the portrait engraved by Martin Droeshout for the title page of the First Folio edition of the plays in 1623. Several other portraits do exist but are either of unconfirmed or of extremely doubtful provenance whereas both the bust and the engraving could be the work of people who had seen Shakespeare act and had set down his most striking characteristics for the judgement of those who had known him personally. The bust at Stratford has a rather plump, slightly pudding-faced look and I preferred the engraved head - partly for its rather stylised, flat qualities (which help to distinguish it clearly from the photographic nature of the Queen's portrait), and partly because the nervous intensity in the deeply shadowed eyes conveys so well a powerful and intense mind. This portrait has been the target for scholarly comment including a persistent belief that it has two right eyes - a contention rich in symbolic possibilities but which is visually quite groundless.

12 Apart from Britannia herself, no one, other than an English Monarch or Consort, had previously appeared on British stamps. The Post Office brief had not excluded the possibility of portraying Shakespeare but it had stipulated the use of a version which did not directly echo the treatment of the Queen's portrait. In my set of stamps, the poet's head appears throughout in black on the left and the familiar Dorothy Wilding photograph of the Queen is printed on the right in the main background colour of each stamp. So that these paintings should have enough strength to give full tonal power to the photograph, they are in deep, rich colours - olive, brown and deep blue - instead, of the primaries. Only the 3d. stamp - in subdued violet - has something of the colour traditionally associated with this value. These subdued backgrounds allowed me to colour the little actor-figures brightly and gaily, so that they dominate the scene despite their small size.

13 The choice of four plays for the set was naturally an arbitrary one and I looked for recognisable characters and familiar situations which would not depend on captions. I also kept in mind the need for a unified set of stamps with a variety of costume and setting, suggesting the broad range of mood of the plays. Personal affection played a part: for instance, although some Scottish Loyalists have suggested in Parliament that 'Macbeth' was omitted by the G.P.O. with the sinister purpose of wounding Scottish pride, in fact I left it out because it has always been for me a boring and dismal play. Comedy is represented by Twelfth Night' - with the philosophical Feste reminding us of Shakespeare's other Fools as well. Henry V is seen in his tent on the eve of Agincourt, from a play which Olivier's film must have brought to many who may never have gone to a stage production. Although for the tragic element I did make a 'Hamlet' design, the committee preferred my 'Romeo and Juliet' alternative which had given me the chance to set the figures in the balcony scene, derived from the two-storey Elizabethan stage. I chose 'A Midsummer Night's Dream' for the idyllic fantasy theme - and also Because it held particularly vivid memories for me. I had seen the play as a child in the Open Air Theatre in Regent's Park, and can still recall the dark shrubbery glittering with tinsel costumes while above a Munch-period barrage balloon loomed in the dusky sky.

14 My wife Rosalind, having watched the designs develop from a safe distance, was no longer allowed to keep free of them. We worked together on research into the figures and their settings, choosing costumes which would evoke the imaginary periods of the plays themselves rather than the contemporary costumes worn on Shakespeare's own stage. Puck we clothed in the leaves of Robin Goodfellow - the mediaeval wood spirit who appears in several guises on the sculptured Gothic capitals of Southwell Minster; Bottom the Weaver's ass' head comes from the animal head-dresses worn by mediaeval mummers; Romeo and Juliet we dressed in much simplified versions of costumes from fifteenth century north Italian frescoes; Henry V's steel armour derived from an English fourteenth century wall painting; and the Fool's motley was drawn from a variety of references for this ancient costume.

15 All these figures are rather small. They were engraved on boxwood, to give them a character quite distinct from the rest of the design. Although photogravure - with its tonal possibilities - might not be thought an ideal process for reproducing wood engravings, its limitations were useful as a reminder to keep them simple, for they had to be bold enough to reduce cleanly from the four-times enlarged originals. On the figures of Romeo and Juliet and of Henry V, gravure allowed me to vary the density of colour over the engraved print itself, and also to print the figures of Bottom and Puck in full strength over a paler tint of their own colour. I kept the engravings broad in treatment by using the coarser tools - round scorpers as well as the more finely pointed gravers.

16 The finished woodblocks were then printed on my table Albion. This is a tiny Victorian proofing press - a curious blend of classical ornament adapted to cast-iron and enlivened by steel mechanism, a mahogany handle for applying the pressure and a copper-plate engraved brass cylinder at the top which contains the return spring. It is excellent for taking pulls of smallish engravings but no use for long-run printing. On this occasion the pulls were proofed up with watercolour inks instead of the more usual linseed-oil based printing inks. I then cut out the proofed figures quite freely with a surgical scalpel and mounted them on to the already completed backgrounds. My seven-year old daughter, Fenella, had been watching this part of the process with great fascination and afterwards she spent an hour or two happily sorting out the mass of rejected prints into neat little heaps of Henry's, Puck's, 'Vestys', and so on - with her own future uses in mind for them.

17 The finished designs, surrounded now by printing instructions, colour swatches and transparent typographical overlays, spent their final night in our studio being flattened in the document press - another item of Victorian cast-iron used by bookbinders which works on a simple screw system. After packing that night, my daughter and I drove off early the next morning to Liverpool and the car ferry, for Ireland where I had another watercolour to paint. Rosalind stayed behind to write and type out the synopsis, instructions and play quotations, and then took a taxi and delivered the designs to the G.P.O. headquarters - that spacious monument to Victorian public enterprise near St. Paul's Cathedral - before rushing on to catch the boat train and join us on the boat in Liverpool dock.

18 I was still in Eire when a letter arrived to say that my designs were among those provisionally accepted by the G.P.O., and were to be essayed. However, it was not until a few days before Christmas that my own set of stamps was finally officially approved by the Queen. After that, Fenella, who had been referring darkly to The Secret which had occupied Rosalind and myself during the summer, was able at last to tell her school friends what it had all been about.

19 As a relief from other, now more pressing, design problems, she and I then built a toy theatre together. On its cardboard stage she moves the tinted, cut-out figures (kept by her from the stamp roughs) against a backcloth made from a photostat print of the contemporary Hollar engraving of the Globe theatre, and she has concocted and written down a complicated drama for them to act out - which, apart from her garbled names for the Dramatis Personae, owes nothing at all to Shakespeare.

Handling Charges

20 As our customers will know, orders for stamps must be accompanied by return postage. The assessment of this is very troublesome for many customers and if they send too little we have to adjust by reducing the stamp order itself; we do not like doing this because it often means spoiling a block or sheet. We have, therefore, replaced the directly calculated postage by a fixed handling charge as follows:



For all orders of less than 10s.0d.

6d.

For orders of less than 10s.0d. to be registered

2s.3d.

For all orders of 10s. 0d. or over

2s.6d.

If this order is to be sent by air mail the air mail postage will be additional to the handling charge.

We have always had a handling charge of 5s.0d. for all orders for stamps used in the British Postal Agencies in the Persian Gulf. This charge will now be brought into line with that for all the orders.



21 We know that many of our customers put the stamps we use for postage in their collection and so as not to deprive them of this satisfaction, we shall include with each order a receipt for the handling charge and where appropriate the air mail charge. The receipt will bear the appropriate value of postage stamps which will be cancelled with the Philatelic Bureau handstamp. This procedure will remove the risk of damage to the stamps used for postage and, we hope, will be particularly welcome for this reason.

Paddington, D.O. W.2. 10th May, 1964

"20th Anniversary of
Monte Cassino 18.v.1944
Philatelic Exhibition
10th May, 1964. London, W2

Amendments

New Brighton

"New Brighton Wallasey for holidays and day
outings" dates amended to 1st January, 1964
to 31st December 1964

Weston-super-Mare

"Weston-super-Mare in Sunny Somerset, fine
for family holidays" date amended to 15th
July, 1963 to 31st May, 1964.

Cleethorpes

"Ooh look Cleethorpes" dates amended to 28th
February, 1964 to 31st May, 1964

Ryde	1st July, 1964 - 31st August 1964	"1888-1964 Have you seen it? Carnival time at Ryde, Isle of Wight from July 1st, 1964 to August 31st, 1964" (Transposed)
Grimsby	1st Sept., 1964 - 31st Dec., 1964	"Build your new factory at Grimsby. Details of Sites from Town Clerk" (Transposed.)

Hand Stamps

Acton, London, W.3.	9th May, 1964	"Annual Convention and Stamp? Exhibition for Federation of Middlesex and Associated Philatelic Societies, Acton, W.3. 9th May 1964"
Ilford	25th April, 1964	"20th Annual Convention of the Association of Essex Philatelic Societies, Goodmayes, Ilford, Essex 25th

Weston-Super-Mare	1st June, 1964 - 28th March, 1965	"Weston-Super-Mare Fine for family holidays in sunny Somerset" (Transposed)
Dundee	1st June, 1964 - 31st May, 1965	"Dundee a centre of Industry" (Transposed)
Sandown	1st June, 1964 - 31st May, 1965	"More Sun More Sand Sandown, Isle of Wight" (Transposed)
Shanklin	1st June, 1964 - 31st May, 1965	"More Sun More Sand Shandklin, Isle of Wight" (Transposed)
Peterborough	1st June, 1964 - 23rd July, 1964	"Peterborough Show July 21, 22, 23" (Transposed)
Lancaster	1st June, 1964 - 19th Oct,, 1964	"Morecombe Illuminations August 21st to October 19th " (transposed)

Shrewsbury (cont.)	14th Sept., 1964 - 29th Nov., 1964	"Shrewsbury Historical Centre Brochure from Information Bureau, Shrewsbury, Salop" (Transposed)
Malvern, Worcs.	11th May, 1964 - 14th June, 1964	Three Counties Show 16th, 17th, 18th, June, 1964 at Malvern, Worcs" (Transposed)
Huntingdon	12th May, 1964 - 11th May, 1965	"Huntingdon and Godmanchester for Industrial Expansion" (Transposed)
Stoke; Stafford; Lichfield; Wolverhampton; Walsall; Burton-on-Trent;	15th May, 1964 - 27th May, 1964	"See you at the County Show Stafford May 27th-28th"
Home and Industrial Exhibition Newcastle	11th May, 1964 - 30th May, 1964	"Someone, Somewhere wants a letter from you" (Transposed)

Various offices throughout the country including:- Ashford, Kent; Stockport, Cheshire; Harrogate, Yorkshire; Chester; Plymouth	1st May, 1964 - 31st May, 1964	"6d. Cheap Recorded Delivery Effective 6d."
Llanelly	4th May, 1964 - 3rd May, 1965	"Llanelly for industrial expansion. Grants available" (Transposed)
St. Albans 31.	4th May, 1964 - 14th June, 1964	"Festival of St Albans May 30th-June 28th 1964. Music, Art, Sport" (Transposed)
Merthyr Tydfil	4th May, 1964 - 3rd May, 1965	"Merthyr Tydfil Industrial Estate. Building Sites, Motorway. Application to Town Clerk" (Transposed)
Isle of Man (Douglas and Ramsey)	11th May, 1964 - 7th June, 1964	"International Cycle Races, Isle of Man"

Swanage	6th April, 1964 -	"Swanage, Gem of the
	5th April, 1965	Dorset Coast, the family Resort with high Sunshine Records" (Transposed)
Buxton	15th April, 1964 -	"Buxton Centre of the
	30th April, 1964	Peak District" (Transposed)
	1st May, 1964 -	"Buxton Brass Band
	31st May, 1964	Contest" (Transposed)
	1st June, 1964 -	"Buxton Festival of Music
	18th July, 1964	July 12th-19th" (Transposed)
Caerphilly	17th April, 1964 -	"Caerphilly Arts Festival
	25rd May, 1964	May 18th-25th, 1964" (Transposed)
Alloa	20th April, 1964 -	"Expand In Alloa"
	19th April, 1965	(TransposocI)
Lewes	20th April, 1964 -	"The 7th Centenary Battle
	16th May, 1964	Lewes 14th May, 1964"

22 Postmark Slogans

New Slogans

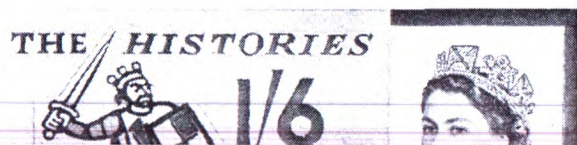
<u>Where used</u>	<u>Dates</u>	<u>Slogans</u>
Porthcawl	2nd March 1964 - 5th April, 1964	"It's bright, it's right a holiday in sunny Porthcawl" (Transposed)
Ideal Home Exhibition	3rd March, 1964 - 30th March, 1964	"Someone, Somewhere wants a letter from you" (Transposed)
Hastings	1st April, 1964 - 31st March, 1965	"We're ready for your invasion at Hastings" (Transposed)
Bury St. Edmunds	1st April, 1964 - 30th April, 1964	"Magna Carta Son et Lumiere 31st Aug.-26th Sept. 1964 Bury St. Edmunds" (Transposed)
	1st May, 1964 -	Suffolk Tattoo 20th June,



David Gentleman



Edward Bawden C.B.E., R.D.I., R.A.



SHAKESPEARE FESTIVAL STAMPS

Commended selection of designs.



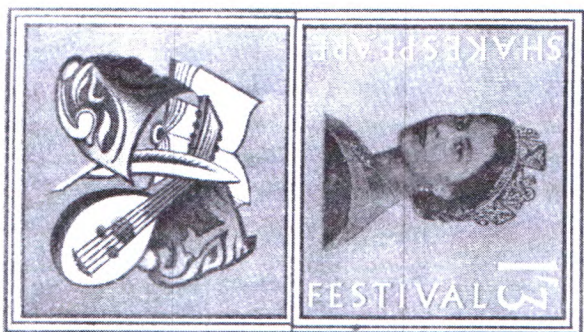
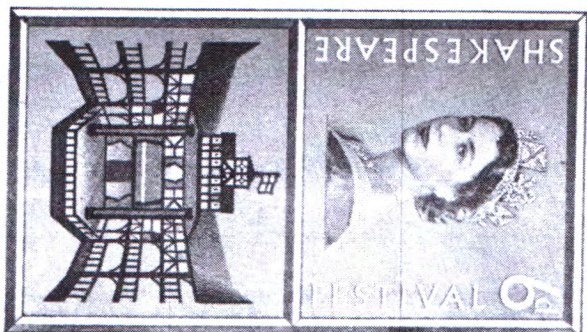
Shirley Thompson A.R.C.A.



Shirley Thompson A.R.C.A.



Reynolds Stone C.B.E., R.D.I.





Edward Bawden C.B.E., R.D.I., R.A.



Enid Marx R.D.I., F.R.S.A., F.S.I.A.



Lynton Lamb F.R.S.A., F.S.I.A.

1st June, 1964 -
30th June, 1964

Visit St. Edmundsbury
 Cathedral 1914-1964"

(Transposed)

Various offices
 including:-
 London WCDO; Neath
 Lancaster;
 Peterborough;
 Aldershot Falkirk,

1st April, 1964 -
30th April, 1964

"Have you taken out your
 licence for Radio/T.V.

Bolton

1st April, 1964 -
30th June, 1964

"Bolton, best in the
 North West for Industry
 and Distribution"

(Transposed)

Seaford

1st April, 1964 -
30th Sept., 1964

"Seaford, Sussex,
 Sunshine, Serenity, and
 Sport"

(Transposed)

Greenwich

6th April, 1964 -
4th Oct., 1964

"Visit Maritime
 Greenwich"

Sleaford	20th April, 1964 - "Sleaford, Liincs, Live 19th April, 1965 and work here in the country" (Transposed)
Ideal Home Exhibition (Leeds)	25th April, 1964 - "Someone, Somewhere wants 9th May, 1964 a letter from you" (Transposed)
Various offices in northern Ireland including:- Armagh; Coleraine; Enniskillen; Londonderry; Omagh	26th April, 1964 - "Think ahead on the Road. 30th May, 1964 Stop! Look!" (Transposed)
Kirkintilloch	30th April, 1964 - "Kirkintilloch 750th 31st Dec., 1964 Anniversary 1214-1964" (Transposed)
Dover	1st May, 1964 - "Visit Historic Dover" 30th April, 1965 (Transposed)

8th June, 1964 - "Manx Grand Prix Races,
19th July, 1964 Isle of Man" (Transposed)

20th July, 1964 - "For happy holidays,
13th Sept., 1964 Isle of Man" (Transposed)

14th Sept., 1964 - "For happy retirement,
27th Dec., 1964 Isle of Man"

11th May, 1964 - "Highland Games Music and
28th June, 1964 Dance Festival
 Shrewsbury 27th June"
 (Transposed)

29th June, 1964 - "Shrewsbury Musical and
20th Aug., 1964 Floral Fete 19th and 20th
 August" (Transposed)

21st Aug., 1964 - "Shrewsbury Carnival Day
15th Sept., 1964 Second Saturday in
 September" (Transposed)

Shrewsbury

Cheltenham	14th May, 1964 - 15th May, 1965	"Send to Town Hall for guide - Cheltenham the centre for the Cotswolds" (Transposed)
Uxbridge	23th March, 1964 - 19th June, 1964	"Come to Uxbridge Show 20th, June 1964" (Transposed)
Aberdeen; Ayr; Dumfries; Dunfermline; Edinburgh N.W.D.O.; Fallkirk; Glasgow; Motherwell; Perth; Paisley	25th May, 1964 to 50th Hay, 1964	"Learn to swim week - Scotland 25th-30th May, 1964"
Cleethorpes	1st June, 1964 - 31st July, 1964	"East Coast Jazz Festival Cleethorpes Aug 1-2-3, Enquiries - Holiday Dept., Town Hall" (Transposed)
	"1st Aug., 1964 - 31st August, 1964	"Ooh look Cleethorpes" (Transposed)

28th June, 1964

The Colston Hall, Bristol
June 6th-28th, 1964"

27 offices
including:-
Bootle; London E.D.O.
Bristol; Chesterfield

**2nd June, 1964 -
3rd Aug., 1964
(in varying
periods)**

"The Dairy Festival -
Time for Sport"

Manchester

**8th June, 1964 -
7th June, 1965**

"Ship through the Port of
Manchester" (Transposed)

Bacup

**15th June, 1964 -
14th June, 1965**

"Bacup welcomes your
Industry" (Transposed.)

Southampton

**26th June, 1964 -
9th July, 1964**

"Great Southampton Show
July 10th and 11th"

Exmouth

**1st July, 1964 -
30th June, 1965**

"Exmouth Sunny South
Devon for Happy Holidays"
(Transposed.)

10 Offices including:
Birkenhead; Leeds;
Exeter

**1st July, 1964 -
31st Aug., 1964**

"The Country Code - Leave
no Litter Please"

Blackpool	25th May, 1964 - 30th May, 1964	"Triennial Congress of the International Police Association Blackpool 25th-30th May 1964"
Edinburgh	4th May, 1964 - 8th May, 1964	"International Commission on Large Dams I.C.O.L.D. Eighth Congress 4th May 1964 Edinburgh"
Aldershot	9th Sept., 1964 - 12th Sept., 1964	"Second Aldershot Philatelic Exhibition 9th-12th September 1964"
Oxford	18th July, 1964 - 1st August, 1964	"17th International Banking Summer School, Oxford 18th July-1st August, 1964"
Ballater, Aberdeenshire	20th August, 1964	"Ballater Highland Games Centenary, Aberdeenshire 20th August, 1964"

New Definitive Issues for Bahrain

First day cover service

1 General For the new definitive issue on 22nd February the Post Office in Bahrain will provide a first day cover service.

Service provided and charges

The service will provide:

Class A An official envelope bearing the full range of stamps i.e. 5,15,20,30,40,50 & 75 NP; 1,2,5 & 10 R at a charge of:

£1 11s.6d. sterling or 21 Rupees or \$4.55 USA

Class B An official envelope bearing the full range of low-value stamps i.e. 5,15,20,30,40,50 & 75 NP at a charge of:

4s.6d. or 3 Rupees or 70c USA

Class C An official envelope bearing the full range of high-value stamps i.e. 1,2,5 & 10 R at a charge of:

£1 8s. Sterling or 18.65 Rupees or \$4 USA

3 The charge in each case includes 1 shilling or 65 Naye Paise for the envelope and servicing. If customers supply their own envelopes the charge should be reduced, by 8d. or 45 Naye Paise or 10 cents USA in each case.

4 We regret we cannot arrange for any variations other than those shown.

5 Description of official cover The official cover is a foolscap envelope measuring 9 inches long by 4 inches deep of a good quality white paper. On the left hand side it bears the crest of the Ruler and the words "Issued to commemorate the first series of postage stamps for His Highness, Sheik Isa bin Salman Al Khalifah, Ruler of Bahrain and its dependencies. February 22nd 1964". The crest is printed in four colours: red, yellow, blue and black. The lettering is in black.

Preparation of covers forwarded by customers

6 Covers supplied by customers should not be smaller than 6½" x 4½" and should leave a clear space the full width of the envelope and 3 inches deep for the stamps.

7 Covers must be sealed and contain a stiffener of the same size as the order.

8 The cover must be fully addressed in ink, by typewriter or by printing

9 Covers should be arranged with addresses all facing the same way and should be securely packed.

Forwarding of orders

10 The order should specify which service, A, B or C, is required. If official covers are wanted, the full postal address to which the covers are to be delivered should be given.

11 Each order should be accompanied by a remittance or advice that it has been sent and should be sent to "The Postal Superintendent, British Postal Agencies, BAHRAIN" to arrive not later than 15th February.

12 Payment must be made by means of postal order, international money order or banker's draft made payable to The Postal Superintendent, BAHRAIN. Postage stamps will not be accepted.

General conditions

13 If specified on the order, covers will be despatched by air.

14 Covers cannot be accepted for registration. If marked with any word or indication that they are to be sent by this service they will be refused.

15 All items, whether official or private covers, will be cancelled with a hand date stamp and additionally with a hand-stamped slogan bearing the words "First Day of Issue".

16 Covers will be sent through the post for delivery as addressed. They cannot be sent under cover either in bundles or singly.

17 Additional copies of the order form can be obtained from the Postal Superintendent, BAHRAIN or the Philatelic Bureau, GPO Headquarters, London E.C.1.

Postage Stamps for use in British Postal Agencies in the Persian Gulf

Bahrain

Number of stamps to the sheet:

5, 15, 20, 30, 40, 50 & 75 naye paise	100
1, 2, 5 & 10 rupees	50

Watermark: None

Printer and process:

5 to 75 NP	Messrs. Harrison and Sons Ltd.	Photogravure
1 - 10 R	Old design. Messrs. De. La Ltd.	Line engraved
	New design. Messrs. Bradbury Wilkinson	Line engraved

Value and designs:

Old design. All the stamps show the head of the ex-Ruler.
New design. 5 to 75 NP Portrait of the Ruler.
1 & 2 R Bahrain international airport.
5 & 10 R The new deep water jetty for oil tankers.

Air letter form: 30 NP Surface printed by Messrs.
McCorquedale and Co. Ltd.

NOTE: The old designs will be withdrawn from sale in Bahrain and the Philatelic Bureau on Thursday 13 February. The date of issue of the new design is 22 February.

Qatar

Number of stamps to the sheet: Watermark: Printer and process: As for BAHRAIN

Value and designs:

5 NP	Portrait	40 NP	Falcon	1 R	oil derrick
15 NP	of	50 NP	Falcon	2 R	oil derrick
20 NP	the	75 NP	Dhow	5 R	Mosque
30 NP	Ruler			10 R	Mosque

Air letter form: 30 NP Surface printed by Messrs
McCorquedale & Co. Ltd.

Abu Dhabi; Muscat

The stamps used in Abu Dhabi and Muscat are the British permanent series, overprinted with local currency values.

Number of stamps to the sheet:

5 to 75 NP and 1 R	240
2 and 5 R	40

Watermark: Crown

Printer and process:

5 NP to 1 R Messrs. Harrison and Sons Ltd	Photogravure.
2 and 5 R Messrs. De. La Rue Ltd.	Line engraved

Values:

<u>Local</u> <u>currency</u>	<u>Overprinted</u> <u>on</u>	<u>Local</u> <u>currency</u>	<u>Overprinted</u> <u>on</u>
5 NP	1d.	50 NP	9d
10 NP	1½d.	75 NP	1s.3d.
15 NP	2½d.		
20 NP	3d.	1 R	1s.6d.
30 NP	4½d.	2 R	2s.6d.
40 NP	6d.	5 R	5s.0d.

Kuwait; Dubai; Sharjah

Until 1 February 1959 Kuwait used British postage stamps, overprinted with local currency values and the word "Kuwait". Until 14 June 1963 Dubai used Trucial States issues. Both Shiekdoms now issue their own stamps and no longer use stamps produced by Great Britain.

The Bureau does not sell the new issues of any of these Sheikdoms and has no more stocks of the Kuwait overprints or Trucial States issues.

A post office was recently opened in Sharjah, one of the seven Trucial States. It issues its own postage stamps which are not stocked by the Bureau.

Ordering Stamps

Orders for any of the stamps listed above should be sent by post to the Philatelic Bureau, GPO Headquarters, St. Martins le Grand, London, E.C.1.

Payment should be made with the order and should include a fixed handling charge of 5s.0d for each order.

Underpayment of handling charge will be met by reduction in the number of stamps in the order. Overpayment will be returned by additional stamps or be held in credit. In general, overpayment of 25% or more of the order will be credited and smaller sums returned in stamps.

Payment by overseas customers should be made by an international money order. If cheques are sent, they must be drawn on a British bank or a London branch of a foreign bank.

100 naye paise = 1 rupee - 1s.6d.
12 pence (12d.) = 1 shilling (1s.)
20 shillings (20s.) = 1 pound (£1)
1 American dollar bill (1\$) = 7s.0d.
1 American dollar in coins = 6s.6d.

We regret we cannot send stamps by the Cash on Delivery service and stamps are not accepted in payment for orders.

Orders for stamps not listed above should be made to your local stamp dealer, or to the Postal Administration of the Sheikdom concerned.

January 1964 (last issue November 1963)

Order Form for Bahrain First Day Cover Service

Name

Full postal address:

Fill in this part if you want official first day covers and supply a list of addresses if you want the covers to go to more than one address

The Postal Superintendent,
Please supply official first day covers stamped as specified below and cancel them with the first day of issue cancellation. The covers should be sent to the addresses shown on the attached list.

* The covers should be despatched by air.

Class A. Stamped with full set of No. of covers Total Cost
stamps at £1 11s.6d. (21 rupees or \$4.55 USA) per cover (including 8d. (45 NP) for envelope and 4d. (20 NP) for servicing)

Class B. Stamped with full set of low value stamps at 4s.6d. (3 R or 70c USA) per cover (including 8d. for envelope and 4d for servicing)

Class C. Stamped with full set of high value stamps at £1 8s. (Rs 18.65 or \$4 USA) per cover (including 8d. for envelope and 4d. for servicing)

Total value of order

*delete if not required

HQG 340/64 LAO

Fill in this part if you are sending your own covers

The Postal Superintendent,

Please stamp the accompanying covers as specified below and cancel them with the first day of issue cancellation:

* The covers should be despatched by air.

Class A. Stamped with full set of No. of covers Total Cost
stamps at £1 10s.10d. (rupees 20.55
or \$4.45 USA) per cover (including
4d. (20 NP) servicing charge)

Class B. Stamped with full set of
low value stamps at 3s.10d. (Rs
2.55 or 60c USA) per cover
(including 4d servicing charge)

Class C. Stamped with full set of
high value stamps at £1 7s.4d. (Rs
18.20 or \$3.50 USA) per cover
(including 4d. for servicing
charge)

Total value of order

*Delete if not required

* I enclose remittance of

* Remittance of is being forwarded by
international money order.

Signed:

*Delete if not required